

JANE AUSTEN: HER FAMILY AND EARLY LIFE,  
AND THE RELATIONSHIP BETWEEN HER  
JUVENILIA AND MATURE NOVELS

by

CATHERINE HYACINTHE DUNN

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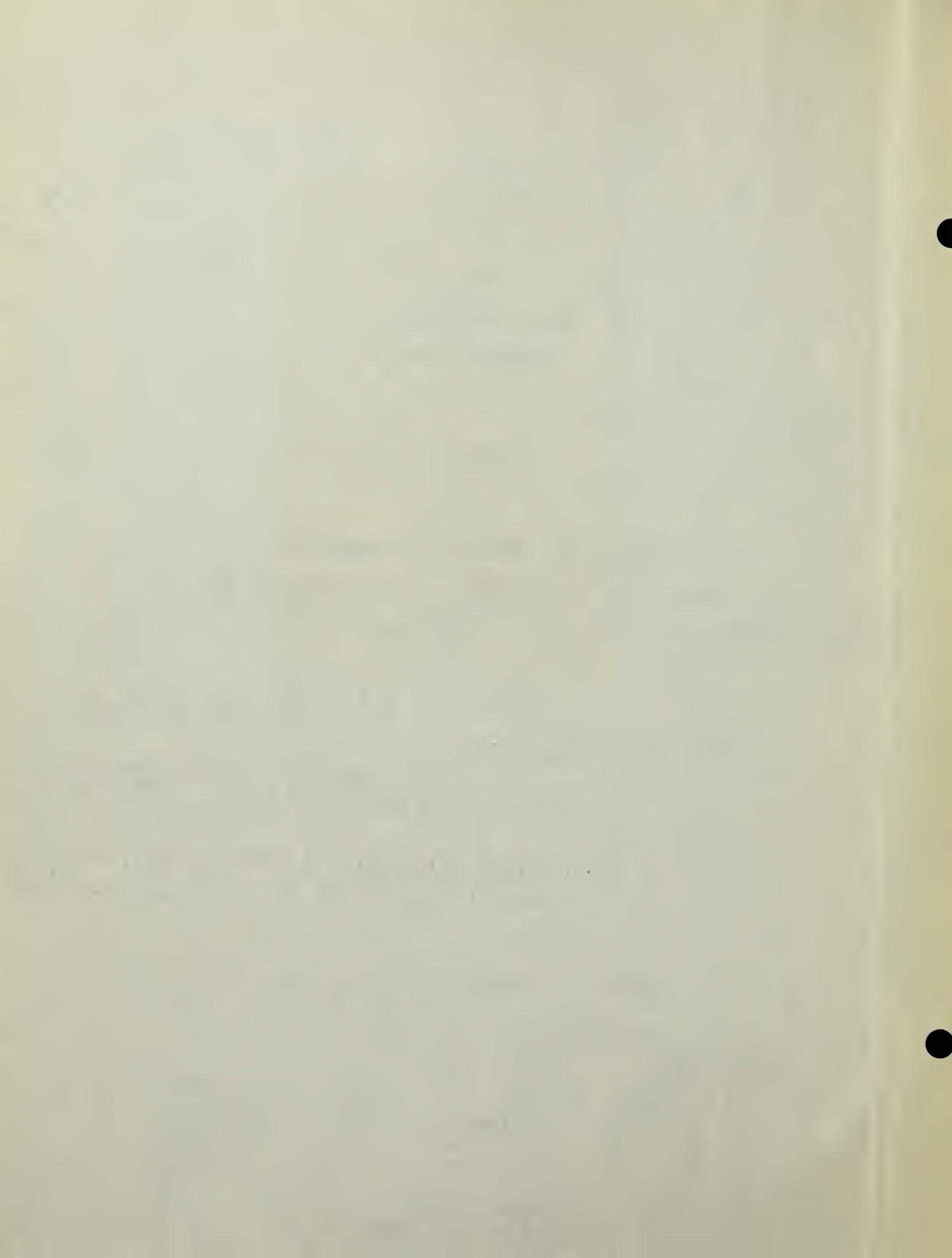
CATHERINE HYACINTHE DUNN

(B.S., SIMMONS COLLEGE, 1936)

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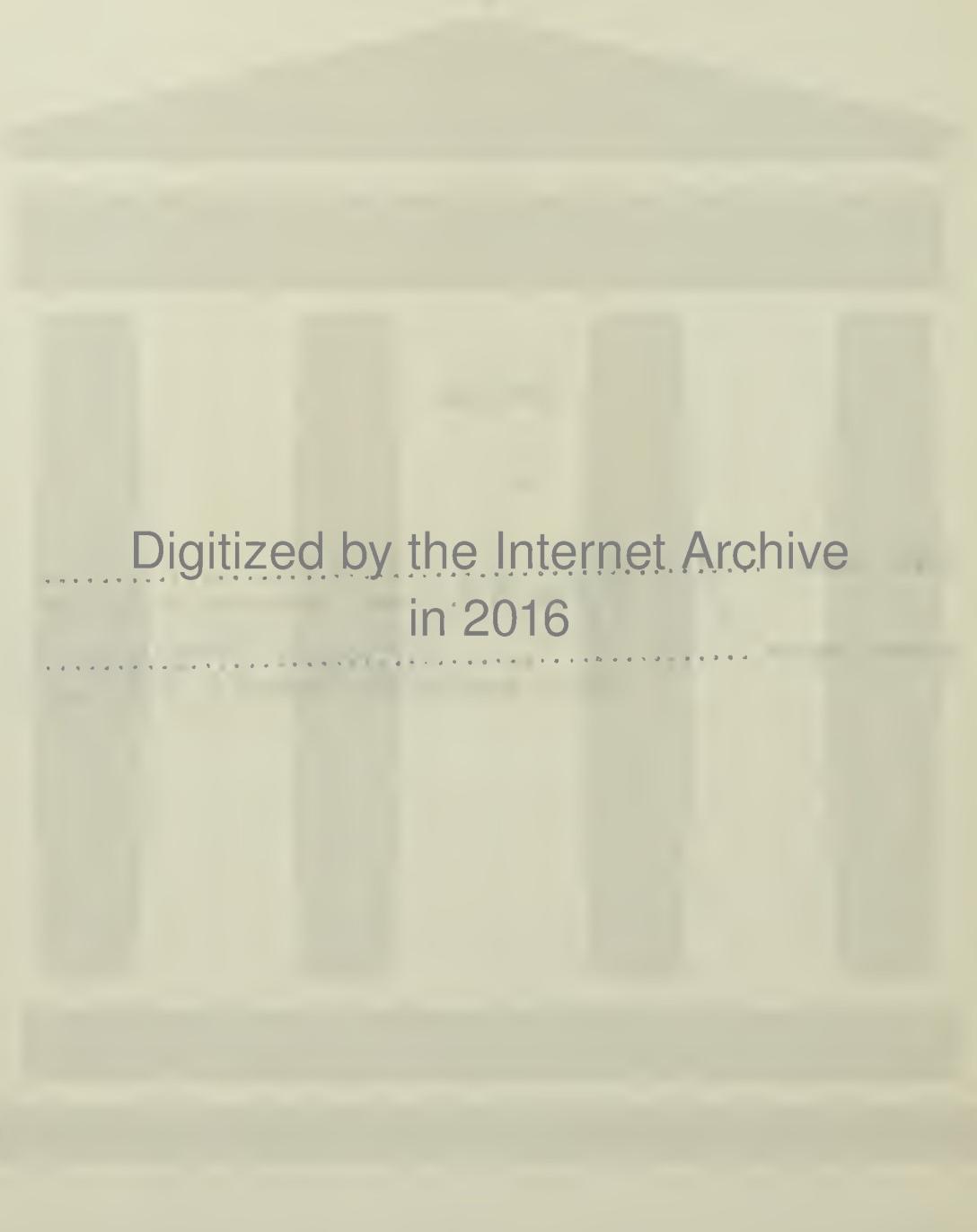
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## INTRODUCTION

The juvenilia of famous authors are always of interest, either in pointing back to the literary ancestry of the author or in pointing forward, indicating the course along which genius will unfold itself. This is true of Miss Austen's, except that her juvenilia proclaimed her literary inheritance only to repudiate it.

Jane Austen began writing at the age of twelve, and by the time she was sixteen she had accumulated considerable material, which she bound in three notebooks. She marked these notebooks Volume the First, Volume the Second and Volume the Third. Volume the First was published as such. Volume the Second appeared under the title of Love and Freindship and Volume the Third is, as yet, unpublished. These three notebooks formed a collected edition of the author's work up to June, 1793.

The reading of these juvenilia led me to the question: what sort of family and home life did Jane Austen have? It must have been a very intelligent, witty, and well educated family that could produce a child with the keen critical sense and brilliant powers of expression that Jane Austen possessed. With this idea in mind, I made a study of Jane Austen's life, as well as of the members of her family, and devoted the first part of my thesis to this material, emphasizing in this section the different ways in which each member of Miss Austen's family



influenced her, and how the type of work which she produced could be logically traced to her mode of living and her environment.

For this study I found these works most helpful: J.E. Austen-Leigh, A Memoir of Jane Austen; W. and R. A. Austen-Leigh, Jane Austen, her Life and Letters, a Family Record; Edward, Lord Brabourne, Letters of Jane Austen; J.H. and E.C. Hubback, Jane Austen's Sailor Brothers; being the adventures of Sir Francis Austen and Charles Austen; R. B. Johnson, Jane Austen, Her Life, Her Work, Her Family, and Her Critics.

Upon completing this section, I did a brief survey of the literary background of Miss Austen with special reference to the authors and novels which she ridiculed both in the juvenilia and her mature novels. I, then, proceeded to make a study of the juvenilia as material which contributed something intrinsically important to literature and literary history, as well as revealing Jane Austen's development.

Finally, my investigation proceeded to the tracing of links which connected Jane Austen's juvenilia with her mature works, the evidences of Jane's early tastes and opinions, methods and ideas which cropped up in her full-fledged novels. For this study of the relationship between the juvenilia and the mature novels, Miss Austen's six novels were reread and such evidence as I found of this relationship noted.



## CHAPTER I

### JANE AUSTEN'S FAMILY

George Austen, Jane Austen's father, was born of a family long established in Tenterden and Sevenoaks in Kent, famous clothiers in the early seventeenth century. He had lost his parents before he was nine years old, but a kind uncle, Francis Austen, made liberal provision for him and sent him to Tunbridge School. He obtained a scholarship to St. John's College, Oxford, and received his M.A. in 1754. Upon obtaining a fellowship he returned to St. John's, where he was known as "the handsome proctor." He took orders and received his B.D. in 1760.

In 1764 his generous uncle, Francis Austen, and his cousin, Mr. Knight, purchased for him the rectories of Deane and Steventon, which adjoined one another. (This is faintly reminiscent of Catherine Morland's father, in Northanger Abbey, who also was a clergyman and held two good livings). Shortly after obtaining these livings, George Austen married Cassandra Leigh, youngest daughter of the Reverend Thomas Leigh, of the family of Leigh of Warwickshire.

Mr. George Austen was a man of dignity and refined taste with an even temperament and a great sense of humour, which made his family love him dearly. His brilliant mind brought him the respect of all with whom he came in contact. He was always fond of fun and enjoyed having his family about him, aiding them in their dramatic endeavours, whether it be a play or charades, and encouraging their literary aspirations. It was he who offered the first fruits of Jane's pen, First Impressions, to a publisher. This was rejected, but it reappeared a few years later completely revised



as Pride and Prejudice, enjoying great popularity.

Mr. Austen was a learned man and a good teacher, and for many years there were private pupils at the rectory, whom he trained, along with his sons, in the usual school subjects and prepared for the university. In this way he increased his income, which his rapidly growing family had greatly depleted.

Mrs. George Austen was spoken of by a niece as a "quickwitted woman with plenty of sparkle and spirit in her talk."<sup>1</sup> She could boast of no great beauty, but had a pleasing appearance and personality. She was a woman of sense and wit, and was shrewd at judging character. It would seem as though Jane inherited her wit from her mother, and her love of fun from her father. Indeed, they both seem to be well represented in her. Mrs. George Austen's father was the Reverend Thomas Leigh, rector of Harpsden near Henley. He had been elected Fellow of All Souls at so early an age that he was called "Chick Leigh," and was known ever afterward by his friends as such.

Cassandra Leigh's life was spent in the quiet, peaceful environment of the rectory at Harpsden. She met George Austen at the home of her uncle, a Master of Balliol, and they were married shortly afterward at Walcot Church, Bath, on April 26, 1764.

1. Constance Hill, Jane Austen, her Homes and her Friends, p. 32.



George and Cassandra Austen first lived at the Deane Rectory and then moved to Steventon in 1771, where they lived for over thirty years and brought up a large, happy family. It was at Steventon that the five youngest Austens were born. Steventon, at that time, was a small village tucked away among the Hampshire Downs. The country surrounding it was not very picturesque and Cassandra Leigh found it much inferior to the valley of the Thames at Henley. However, the neighborhood of the rectory at Steventon was one of the prettiest spots in the village, its chief beauty consisting in its hedgerows. The usefulness of the hedgerow must have impressed Jane, because she used a hedgerow quite effectively in Persuasion, Anne Elliot overhearing in the hedgerow a conversation about herself between Captain Wentworth and Louisa Musgrove.

Jane Austen had five brothers and one sister; she was the second youngest of the family, her brother, Charles, being the youngest. James, the oldest brother, "who was more than ten years older than Jane and had a large share in directing her reading and forming her taste"<sup>1</sup> went to Oxford, as did Henry, the third brother. Both were destined for the church. James took orders and was ordained. Henry, however, did not directly enter the church, but made the army his career, and then banking, before he finally received orders. It is interesting to note that this brother, the weakest and most unstable of the staid Austens, but with a most pleasing disposition, was Jane's favorite brother. When Jane

1. J. E. Austen-Leigh, A Memoir of Jane Austen by her nephew, p. 185, hereafter referred to as The Memoir.

and the first time I have seen it. It is a very large tree, and  
the trunk is thick and straight. The leaves are large and  
green, and the flowers are white. The tree is growing in a  
field, and there are other trees and bushes around it.  
The sky is blue and clear, and the sun is shining brightly.  
I am standing next to the tree, looking at it closely.  
The bark of the tree is rough and textured, and the  
leaves are broad and pointed. The flowers are small  
and delicate, and the tree is very tall and majestic.  
I am very happy to see such a beautiful tree, and  
I hope it will continue to grow and flourish for many  
years to come. The tree is a symbol of life and  
beauty, and it brings me great joy to see it.

was publishing her work, he often did business for her in London and acted as intermediary between her and her publishers.

Edward, the brother between James and Henry, was adopted while quite young by his cousin, Mr. Knight, of Godmersham Park in Kent and Chawton House in Hampshire. He never went to the university, having no interest in studying, but occupied himself with affairs of the county. Upon the death of his cousin, and as a result of the generosity of his cousin's wife, he eventually came into possession of both the property and the name. Edward was a cheerful, lively man, endowed with a spirit of fun, and his home at Godmersham Park was the center of many activities for the young people of his acquaintance. Jane Austen spent many a happy vacation with him and his family.

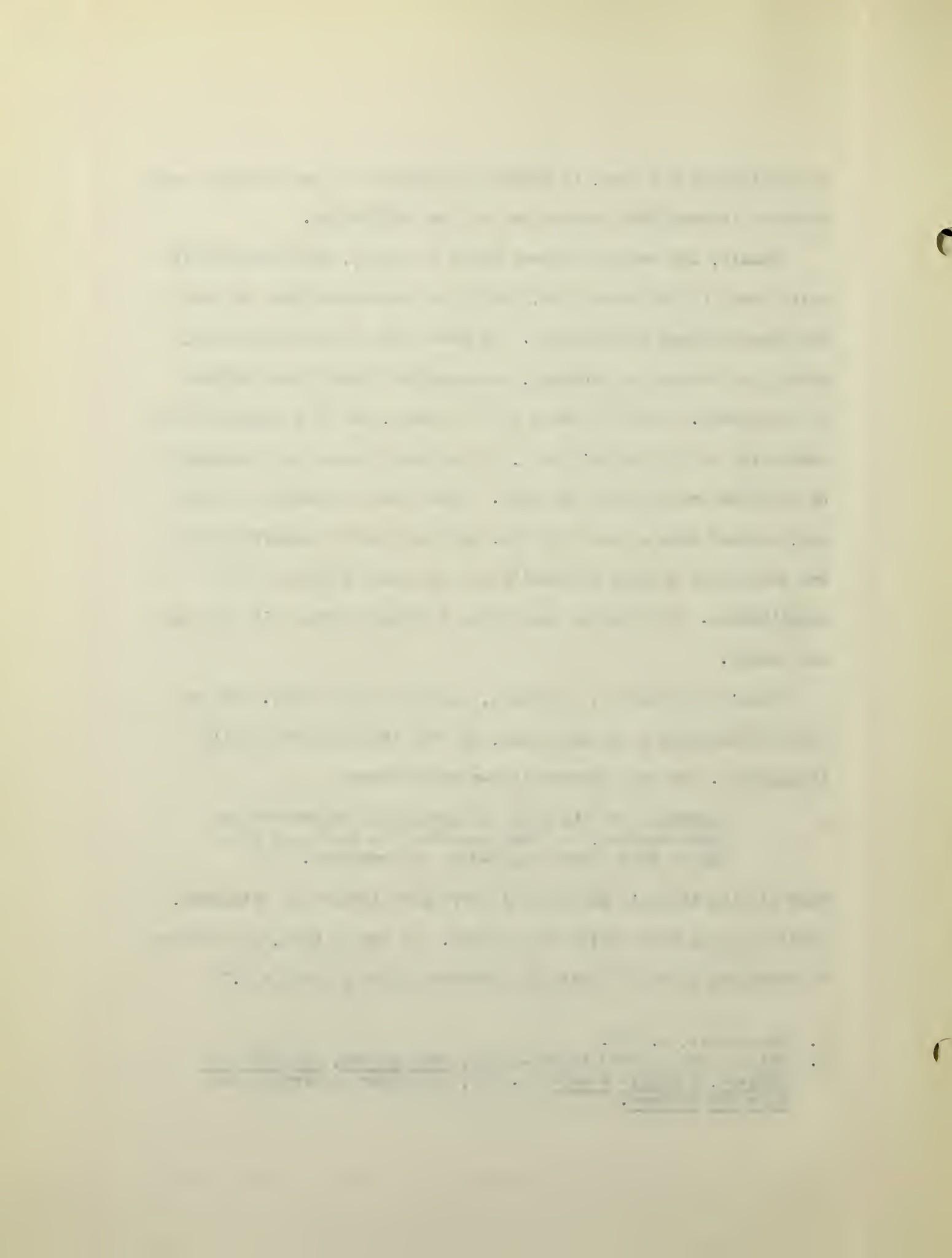
Jane's only sister, Cassandra, was born after Henry. She was about three years older than Jane, and the two were practically inseparable. It was remarked in her family that

Cassandra had the merit of having her temper always under command, but that Jane had the happiness of a temper that never required to be commanded.<sup>1</sup>

Most of Jane Austen's published letters were letters to Cassandra, written during their brief separations. In one of them, Jane refers to Cassandra as "the finest comic writer of the present age."<sup>2</sup>

1. The Memoir, p. 188.

2. William and Richard Austen-Leigh, Jane Austen, Her Life and Letters, A Family Record, p. 100, hereafter referred to as Life and Letters.

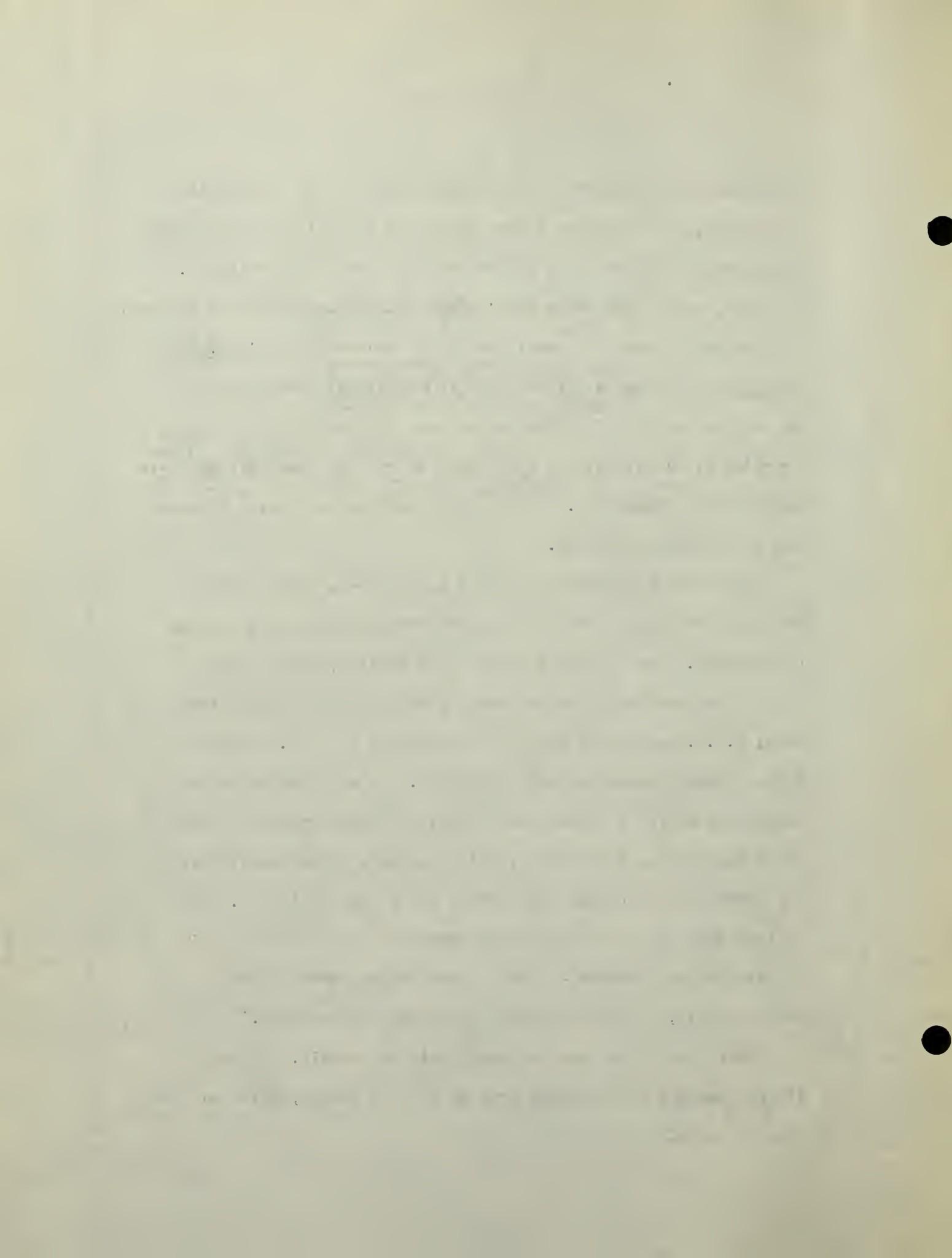


It is unfortunate there is no evidence remaining to substantiate the remark, but Cassandra Austen after her sister's death destroyed many letters of a personal nature from a distaste of publicity. No doubt, her responses to Jane's letters were amongst these letters.

Cassandra made the medallions which decorated Jane's History of England, and these cartoons are so effective in describing the various rulers of England which Jane presented in her History that one glance at them is sufficient to give an immediate impression of their characters. Apparently Cassandra was clever with her pen in more ways than one.

Jane was born between Francis and Charles, both of whom went into the Royal Naval Academy at Portsmouth at about the age of fourteen. Both attained the rank of Admiral, and Francis reached the height of his profession, dying in his ninety-first year, G.C.B. and Senior Admiral of the Fleet in 1865. There are a few amusing anecdotes told of Francis. As a boy of seven he bought a pony for a guinea and a half, and after riding him with great success for two seasons, sold him for a guinea more, displaying exceedingly good business acumen for a lad of his age. It is said that his riding habit was made from one of his mother's scarlet morning dresses - so that when Francis went on the hunting field, he certainly must have been "in the pink."

There is another amusing story told of Francis. While on liberty one day in a seaside town he went to church, where he



was apparently seen by some members of his ship's crew. There-  
<sup>1</sup> after he was referred to as "the officer who kneeled at church."

Charles, the youngest, was the pet of the family; everybody liked him. He followed Francis at the Naval Academy and saw a great deal of service during the wars with Napoleon. Jane Austen must have had Charles in mind when she drew so charming a sketch of the young sailor in William Price, although she strongly denied depicting individuals. The careers of her two sailor brothers can well account for the partiality Jane Austen showed to the navy, as well as for the accuracy with which she wrote about naval etiquette.

1. The Memoir, p. 185.

and the time I am allowed to go out I want to go  
out and have fun and not just sit around the house. The  
whole world has got me and I am not going to let it  
get me. I just want to go out and have fun and have  
a good time and the world is just going to sit there and  
not let me do what I want to do. I am going to go out  
and have fun and the world is just going to sit there and  
not let me do what I want to do. I am going to go out  
and have fun and the world is just going to sit there and  
not let me do what I want to do.

## CHAPTER II

### JANE AUSTEN'S EARLY LIFE

Jane Austen was born on December 16, 1775, at Steventon Rectory and was soon put out to nurse in a cottage in the village. This was the custom of the time and not heartlessness on the part of her parents. Infants were usually nursed by a foster mother until they were able to run about and talk. Of course, Jane was visited every day by either her father or her mother, who assured themselves of the child's well-being. When she was old enough to return home, one can imagine the hive of activity to which she was brought. There were four brothers at home and several male students of her father, all of whom, undoubtedly, indulged in rough playing about the place. Her brothers especially loved to hunt and fish and play ball. Amid this family of sport-living, carefree lads, it seems quite possible that Jane was well on the road to becoming a tomboy before she reached the age of seven. It would not be surprising if she had herself in mind when she described Catherine Morland at the age of fourteen as

preferring cricket, baseball, riding on horseback, and running about the country, to books or at least books of information - for, provided they were all story and no reflection, she had never any objection to books at all.<sup>1</sup>

1. Jane Austen, Northanger Abbey, p.3.

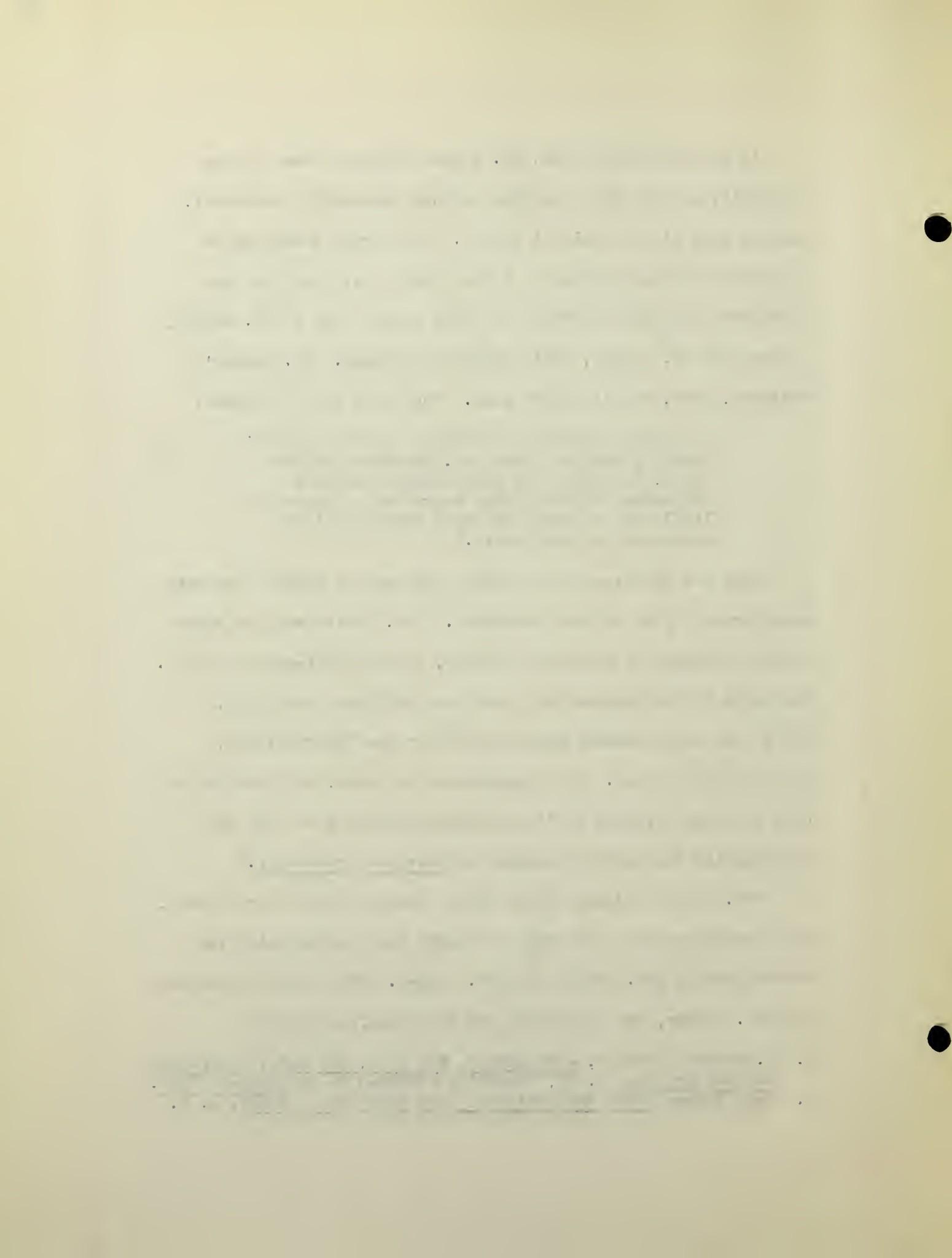


As the boys grew older, Mr. Austen prepared them for the university and the Naval Academy and was apparently successful, because they all did well at school. The formal education of Cassandra and Jane started at a very early age, when Jane and Cassandra were sent to Oxford to spend a year with a Mrs. Cawley, a sister of Dr. Cooper, their uncle by marriage. Dr. Cooper's daughter, Jane, was also with them. They were sent from home, not surely from any difficulty in their father's teaching them at home; but, one would rather think, to modify the exclusively masculine influences of their play hours and to impart a little of the feminine grace they certainly possessed in later years.<sup>1</sup>

Jane was only seven at the time she went to Oxford, and went along primarily to be with Cassandra. Mrs. Cawley was the widow of the Principal of Brasenose College, a very stiff-mannered lady. She moved to Southampton with the three children about 1783, where Jane and Cassandra were attacked by the "putrid fever," and Jane nearly died. This experience, no doubt, was recalled by Jane when she referred to "the unmeaning luxuries of Bath and the stinking fish of Southampton" in Love and Freindship.<sup>2</sup>

Mrs. Cawley did not notify their parents about their illness, but Jane Cooper did, and they were taken away immediately from Southampton by Mrs. Austen and Mrs. Cooper. The children recovered, but Mrs. Cooper, who contracted the infection, died shortly

1. R. Brimley Johnson, Jane Austen, Her Life, Her Work, Her Family and Her Critics, p. 18, hereafter referred to as Life and Work.
2. Jane Austen, Love and Freindship and Other Early Works, p. 4.



thereafter in Bath.

Soon after this, Jane went to the Abbey School in the Forbury at Reading, again tagging after Cassandra. Her mother observed of Jane "that if Cassandra were going to have her head cut off, Jane would insist upon sharing her fate."<sup>1</sup> The Abbey School was kept by a Mrs. Latournelle, whom Mrs. Sherwood, a student there in 1790 before her marriage, described as having:-

a cork leg and only fit for giving out clothes for the wash, and mending them, making tea, ordering dinner and in fact doing the work of the housekeeper.<sup>2</sup>

However, she was wise enough to have capable assistants and instructors about her. Mrs. Sherwood tells us that the school house at Reading,

or rather the abbey itself was exceedingly interesting, consisting of a gateway with rooms above, and on each side of it a vast staircase, of which the balustrades originally had been gilt. The best part of the house was encompassed by a beautiful old fashioned garden where the young ladies were allowed to wander under tall trees in the hot summer evenings. The liberty which the first class had was so great that if we attended our tutor in his study for an hour or two every morning, no human being ever took the trouble to inquire where else we spent the rest of the day between meals.

Jane's Reading experiences apparently suggested Mrs. Goddard's school in Emma.

It was fortunate for Jane that her education could be supplemented at home, because the meager education which she

1. Life and Letters, p. 26.

2. F.J. Harvey. Life and Times of Mrs. Sherwood. Barton, p. 124.



received at Reading could never have produced the classic purity of her language. At the age of nine she finished her formal schooling and the rest of her education was completed at home, where good teaching, good taste, and general love of reading prevailed. In the true sense, she was educated by her father in his leisure hours, and his classical influence and critical accomplishments are reflected in the purity of Jane's style. James also gave her many useful hints, as well as her mother and Cassandra, but for the most part her culture must have been self-culture, like Elizabeth's in Pride and Prejudice.

Jane Austen's cousin, Eliza, the daughter of Mr. Austen's only sister was capable of tutoring her in French, for Eliza had been educated in Paris. She spent much time at Steventon while her husband, the Count de Feuillide, was trying to straighten out his affairs in France. The Count eventually lost his life on the guillotine during the French Revolution, and after several years had elapsed, Eliza married Jane's brother, Henry. It is told of her that -

during the short peace of Amiens, she and her second husband went to France, in the hope of recovering some of the Count's property, and there narrowly escaped being included amongst the détenus. Orders had been given by Buonaparte's Government to detain all English travellers; but at the post-houses Mrs. Henry Austen gave the necessary orders herself and her French was so perfect, that she passed everywhere for a native, and her husband escaped under this protection.<sup>1</sup>

1. The Memoir, p. 196.

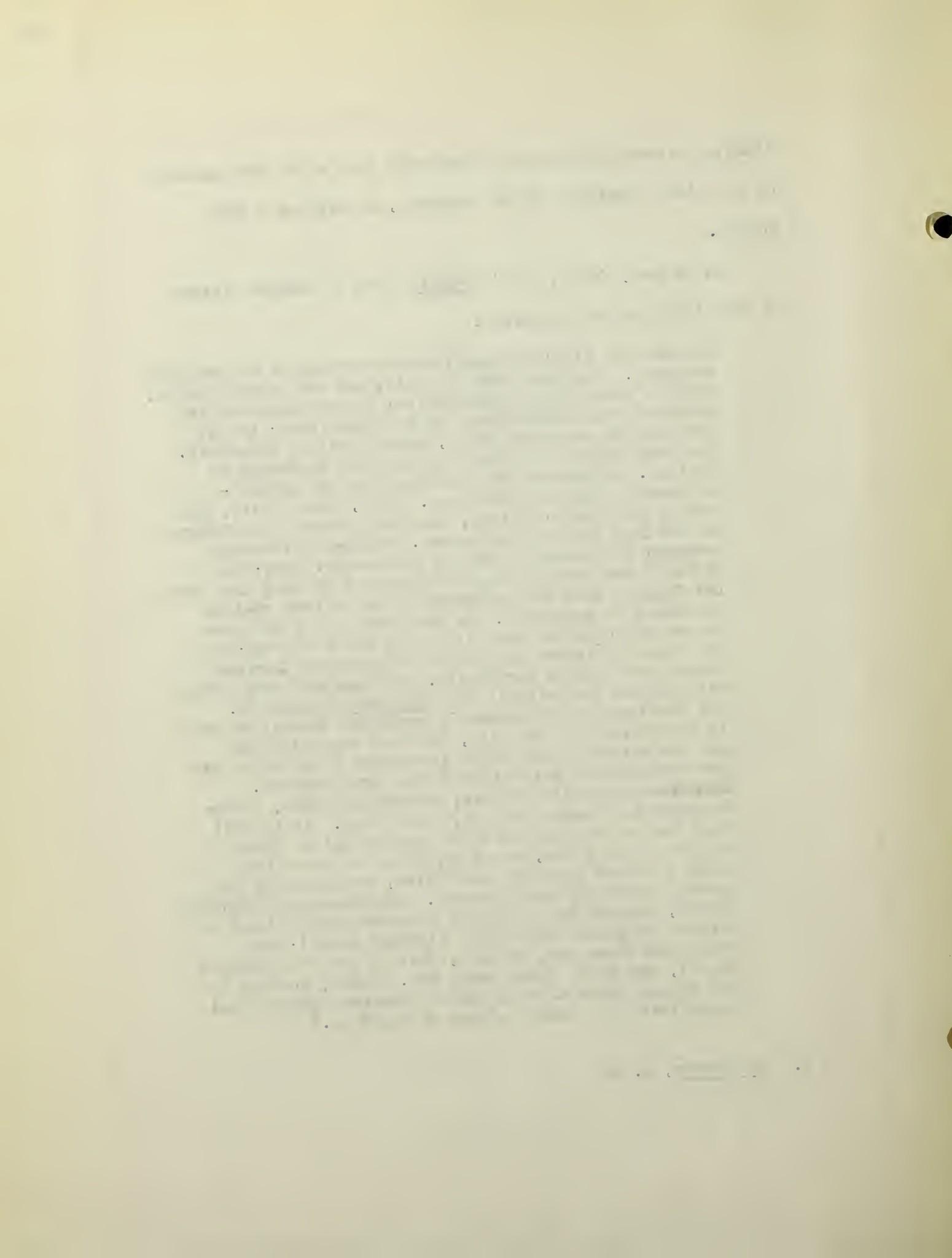


Studying French under such a tutor must have given Jane Austen an excellent knowledge of the language, as well as a fine accent.

Her nephew, James, in his Memoir gives a rounded picture of her abilities and interests:

She was not highly accomplished according to the present standard. Jane was fond of music, and had a sweet voice, both in singing and conversation; in her youth she had received some instructions on the pianoforte; and at Chawton she practised daily, chiefly before breakfast. She read French with facility and knew something of Italian. In history she followed the old guides - Goldsmith, Hume and Robertson. Jane, when a girl, had strong political opinions, especially about the affairs of the 16th and 17th centuries. She was a vehement defender of Charles I and his grandmother Mary; but I think it was rather from an impulse of feeling than from any inquiry into the evidences by which they must be condemned or acquitted. As she grew up the politics of the day occupied very little of her attention; but she probably shared the feeling of moderate Toryism which prevailed in her family. She was well acquainted with the old periodicals from Spectator downwards. Her knowledge of Richardson's works was such as no one is likely again to acquire, now that the multitude and the merits of our light literature have called off the attention of readers from that great master. Amongst her favorite writers, Johnson in prose, Crabbe in verse and Cowper in both, stood high. It is well that the native good taste of herself and of those with whom she lived, saved her from the snare into which a sister novelist had fallen, of imitating the grandiloquent style of Johnson. She thoroughly enjoyed Crabbe, perhaps on account of a certain resemblance to herself in minute and highly finished detail; and would sometimes say, in jest, that if she ever married at all, she could fancy being Mrs. Crabbe, looking on the author quite as an abstract idea and ignorant and regardless what manner of man he might be.<sup>1</sup>

1. The Memoir, p. 254



When Jane was in her early teens we hear conflicting stories about her appearance and her disposition. Her cousin, Philadelphia Walter, upon first meeting Jane and Cassandra wrote of the fact to her brother, and told him that Cassandra was very pretty, but "Jane is very like her brother Henry, not at all pretty and very prim, unlike a girl of twelve."<sup>1</sup> She wrote further on, "Jane is whimsical and affected." This comment of Philadelphia Walter's is an unvarnished, contemporary criticism, and one must consider it as a truthful impression. However, Philadelphia does conclude, "it is a hasty judgment which you will scold me for."

There is a passage in a letter from Southampton, dated February, 1807, in which Jane almost confirms this opinion, saying she is

often all astonishment and shame when she thinks of her own manners as a young girl and contrasts them with what she sees in the best children of a later date.<sup>2</sup>

In three years' time, there is another picture presented of Cassandra and Jane by their cousin, Eliza. She refers to them as "perfect beauties, gaining hearts by the dozen, two of the prettiest girls in England."<sup>3</sup> And later, more seriously,

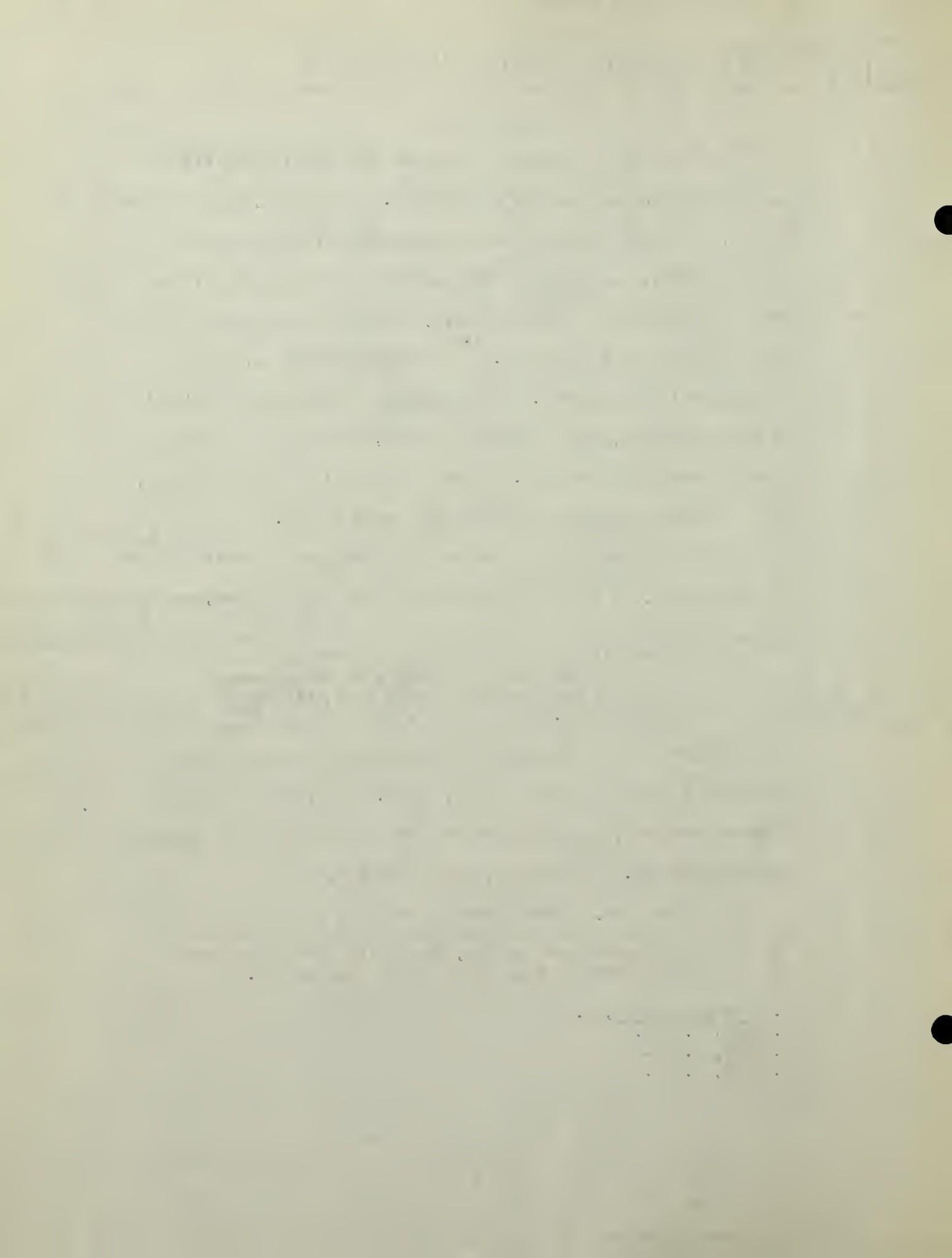
They are, I think, equally sensible and both so to a degree seldom met with; but still my heart gives the preference to Jane, whose kind partiality to me indeed requires a return of the same nature.<sup>4</sup>

1. Life and Letter, p. 50

2. Ibid, p. 201.

3. Ibid, p. 43.

4. Ibid, p. 61.



No doubt three years had wrought considerable change in Jane's appearance and disposition; she would have grown from a prim child of twelve to a pleasant young lady of fifteen, worthy of the praise of Eliza.

A neighbor of Jane Austen's, Sir Egerton Brydges, a contemporary author, who had rented the Deane parsonage for two years, wrote in his autobiography years later his impression of Jane as a little girl:

When I knew Jane Austen, I never suspected that she was an authoress, but my eyes told me that she was fair and handsome, slight and elegant, but with cheeks a little too full.<sup>1</sup>

His opinion, of course, cannot be too reliable, because it was written so many years later and was colored, undoubtedly, by the prestige which Jane had earned from her novels.

Jane Austen has been accused by some critics of being cold and reserved. If one reads her letters, one will not get such an impression. She is warm and friendly and always interested in the activities of her family, her neighbors, and her many nephews and nieces, giving them advice, when asked, on their various problems and criticising their literary efforts. She loved children and had a talent for entertaining her nieces and nephews. One niece said of her, "Her first charm to children was great sweetness of manner, she seemed to love you, and you loved <sup>2</sup> her in return."

1. Life and Letters, p. 60.
2. The Memoir, p. 257.



Jane did not write many letters, because she was rarely separated from her family. As her brothers married and left home or went into service, Jane had more occasion to travel beyond the neighborhood of Steventon. Edward, her brother, was living at Godmersham Park in Kent, and she or Cassandra used to pay him long visits. On these occasions some letters were written by Jane to Cassandra, which reveal the every day gossip that was prevalent in the neighborhood:- who married whom, who died, who gave birth, all the news about shopping, clothes, visits, and the balls she attended. Although they lack the sparkle of her novels, she has occasional and humorous remarks worthy of her novels. At one time she wrote to Cassandra who was visiting her fiance's family -

I am glad to find that Mr. and Mrs. Fowle are pleased with you. I hope you will continue to give satisfaction.<sup>1</sup>

And, describing the new additions she planned to add to their household -

a steady cook and a young giddy housemaid, with a sedate middle-aged man, who is to undertake the double duty of husband to the former and sweetheart to the latter. No children, of course, to be allowed on either side.<sup>2</sup>

At times these letters contain smart quips which startle one with their acidity. There is the remark she made to Cassandra

1. Life and Work, p. 97.
2. Life and Letters, p. 166.



about a Mrs. Hall -

who was brought to bed of a dead child some weeks before she was expected, because she happened unawares to look at her husband.<sup>1</sup>

Or, describing a Mrs. Stent who -

was always in the way, unequal to anything and unwelcome to everybody.<sup>2</sup>.

One gets a closer view of Jane Austen's daily life and activities, and to a certain degree her thoughts and feelings, from these letters. The Jane Austen who wrote the novels is in them. They reflect that same interest in the activities of a family or a small community which one finds in her novels. They display no more interest in the outside world than do her novels, which she was content to keep in their own perfect little spheres. This lack of interest in the outside world appears rather strange, for at the time Jane Austen lived many historical events of great importance were happening, such as the American Revolution, the French Revolution, Nelson's pursuit of the French fleet and the battle of Trafalgar. Jane had intimate association with at least two of these events. Her sailor brothers were involved in the Corsican Wars. Francis, in carrying out Nelson's orders, just missed out on the battle of Trafalgar, because his ship had been sent into port for supplies. Her cousin, Eliza, during the French Revolution had lost her husband on the guillotine. Yet,

1. Life and Letters, p. 112.

2. Ibid.



Jane Austen seemed to be untouched by it all. It would seem as though she never wrote about anything she did not understand, either in her novels or her letters.

While Jane was a young girl, her family was in the habit of giving private theatricals. These would usually occur at midsummer in the barn or at Christmas holidays in the dining room, when the boys were home from school and the rectory had been emptied of the few private student who boarded there. Jane was perhaps ten years old at the earliest of these dramatic efforts and fifteen when the last took place. In 1784 Sheridan's Rivals was acted at Steventon by "some ladies and gentlemen." It was the time of prologues and epilogues and Jane's brother James quite frequently used his skill at verse-making in preparing them, while Henry would present his brother's material to the audience with much polish and finesse.

In another letter of Philadelphia Walter to her brother, written in 1787, she writes:-

"They, (the Comtesse Eliza de Feuillide and her mother) go at Christmas to Steventon and mean to act a play Which is the Man? and Bon Ton. My uncle's barn is fitting up quite like a theatre and all the young folks are to take their part.<sup>1</sup>

The bill must have been changed, because a program dated December 26 and 28, 1787 stated that A Woman Keeps a Secret by Mrs. Centlivre was offered to the audience at Steventon.

1. Life and Letters, p. 64.



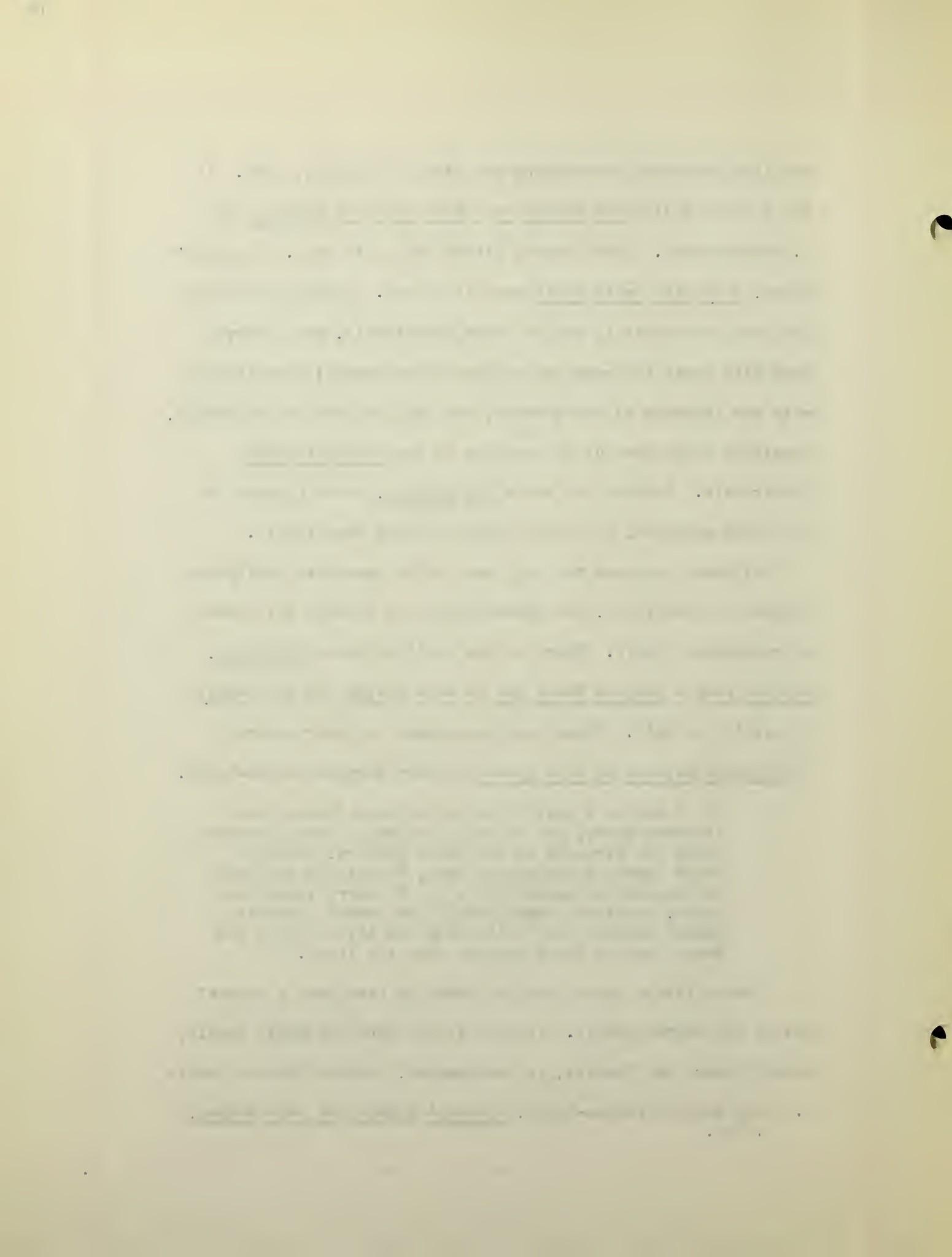
The last Steventon performance was given in January, 1790. It was a farce called The Sultan or A Peep into the Seraglio by I. Bickerstaffe. Henry Austen played the title role. Tounslay's farce, High Life below Stair was also given. Although Jane was too young to appear in any of these theatricals, she observed them with great interest and acquired considerable acquaintance with the language of the theatre, and the problems of production, knowledge which she put to good use in the Mansfield Park theatricals. Perhaps she wrote The Mystery, which appears in her first notebook, for one of these private theatricals.

Although Jane was the only one in her immediate family who aspired to authorship, the Austen family as a whole was clever at expressing itself. There is the small volume of Charades, Written over a Hundred Years Ago by Jane Austen and Her Family to testify to this. These charades appear in their entirety in Personal Aspects of Jane Austen by Mary Augusta Austen-Leigh.

It is not as a celebrated writer that Jane appears in these pages, but as one of a family group gathered round the fireside at Steventon Rectory, Chawton Manor House or Godmersham Park, to enliven the long evenings of a hundred years ago by merry verses and happy, careless inventions of the moment, such as flowed without difficulty from the lively minds and ready pens of those amongst whom she lived.<sup>1</sup>

The ability to write charades seems to have been a general one in the Austen family. In this little book the whole family, except Edward and Charles, is represented, together with an uncle

1. Mary Augusta Austen-Leigh, Personal Aspects of Jane Austen, p. 157.



and nephew. The charades are clever and sprightly, and very well written in verse, leaving the impression that each member tried to outdo the other in presenting a masterpiece. They are quite difficult to interpret too; in fact, the one written by Mr. Austen was unknown until not so long ago, when its key was at last discovered by his great, great grandson, the late William Chambers Lefroy, Esq. of Golding Basingstoke . The charade was:-

Without me, divided, fair ladies, I ween,  
At a ball or a concert you'll never be seen,  
You must do me together, or safely I'd swear,  
Whatever your carriage, you'll never get there. l

The key to this is A Light.

We are constantly reminded of Mr. Woodhouse by these charades, and, no doubt, the Austen family obtained just as much pleasure from them, as Mr. Woodhouse did in Emma.

Aside from the charades and the home theatricals, the family seemed to have a literary trend.

Mr. Austen turned out many a polished essay in his time. Mrs. Austen wrote excellent letters in prose or playful rhyming commonsense. It was not for nothing, I am persuaded, that Jane pronounced Cassandra, 'the finest comic writer of the present age.' When James, like his father, returned to Oxford, as a young Fellow of his college, he started and wrote much in The Loiterer, a university periodical presenting a 'rough but not entirely inaccurate sketch of the character, the manners and the amusements of Oxford, at the close of the 18th century,' intended in part, like The Spectator to reform by ridicule, that his readers might see their follies in the mirrors provided for them in his page. Henry, still an undergraduate, contributed some clever articles and both are proved thereby fairly expert in Addisonian prose. Francis' thirteen page letter to his fiancee, while on active service,

1. Mary Augusta Austen-Leigh, Personal Aspects of Jane Austen, p.157

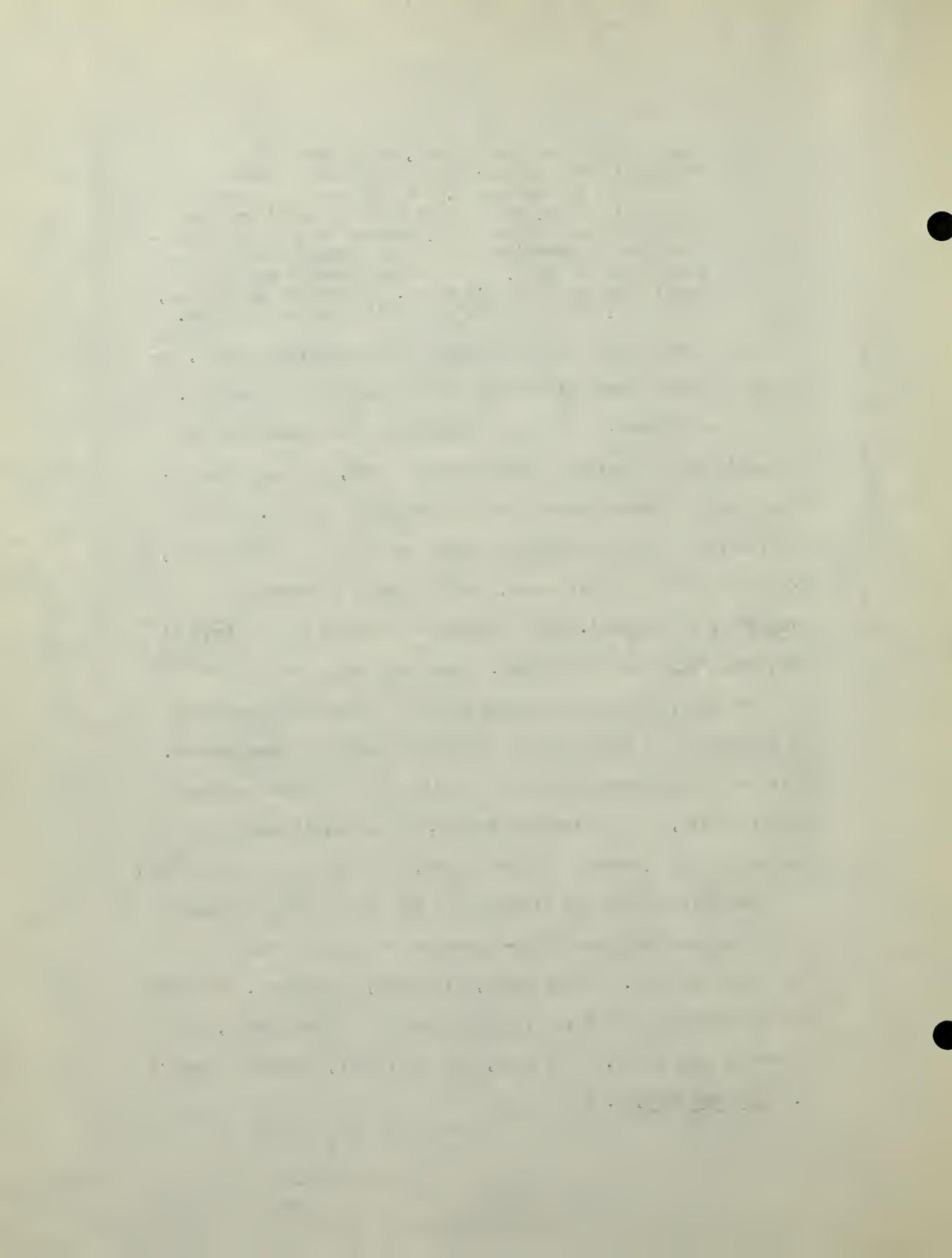


recording the death of Nelson, is in every way worthy of the occasion; and the private notebook he kept for so many years, reveals the same share of the family humor, while supplementing the clear light thrown by his official logs, private letters and communications to authority, upon those fateful years in the history of our navy, with a love of detail so closely paralleled in all Jane's works. It was he and Charles, of course, who put her wise to all service etiquette.<sup>1</sup>

The Austen family has been called a very reserved family, inclined to live exclusively within the interests of its members. This is partly true; there is no doubt they found much that was agreeable and attractive in their family party, but they also enjoyed the friendships of the families who lived nearby. In the outer circle of the neighborhood stood the houses of three peers, Lord Portsmouth at Hurstbourne, Lord Bolton at Hackwood and Lord Dorchester at Greywell. Lord Dorchester, at five or six years of age, was a pupil at the rectory. These men occasionally gave balls at home, which Jane and her family attended, or they could be relied upon to bring parties to the assemblies at Basingstoke. There were also several clerical families with whom the Austens were friendly, but the families which were especially endeared to the Austen girls, were the Bigg-Withers, the Lloyds and the Lefroys.

The Misses Bigg (the sisters kept the name of Bigg although father and brother became Bigg-Wither) were special friends of Cassandra and Jane. One of these, Elizabeth, became Mrs. Heathcote and was the mother of Sir William Heathcote of Hursley Park, sole patron of John Keble. Catherine, another sister, married Southey's

1. Life and Work, p. 6



uncle, and Althea, who never married, was one of Jane Austen's best friends. Their brother, incidentally, greatly admired Jane and wanted to marry her, but was rejected.

The Lloyds were closer friends; they inhabited for a short time Mr. Austen's parsonage at Deane. However, in 1792 they moved from Deane to Ibthorp, and Jane spent much time visiting them there. There were three girls in this family, Eliza, Martha and Mary. Eliza was married to Fulwar Fowle, to whose brother, Thomas, Cassandra Austen became engaged. He died before they were married. Martha and Mary later married into the Austen family, becoming excellent second wives to James and Francis Austen.

The Lefroys of Ashe were very intimate friends of the Austens. Mr. Lefroy was Rector of that parish and his wife, called "Madam Lefroy," was a sister of Sir Egerton Brydges, the author, whose comment on Jane's childhood appearance has been previously noted. Jane Austen admired Madam Lefroy very much and was greatly affected by her accidental death which occurred in 1804 when the lady was killed by a fall from her horse. Apparently Jane admired her very intensely, for on the anniversary of her death four years later, which was also Jane's birthday, she wrote a poem dedicated to her. This poem displayed great warmth and depth of emotion, contrary to the usual self-restraint and self-control found in her novels.

Mrs. Lefroy had a nephew, Tom, who later became Chief Justice of Ireland. Jane became acquainted with him in the winter of 1795-1796, and they were very fond of each other. Jane wrote to

the first time. The following morning, I went to the  
station to get my train ticket. I had to wait for about  
an hour because the station was closed. Finally, I  
got my ticket and went to the bus stop. I waited for  
about 15 minutes before a bus arrived. The bus was  
overcrowded and I had to stand for most of the trip.  
When I got off the bus, I walked to the hotel where  
I was staying. The hotel was located in a quiet  
neighborhood and the rooms were clean and comfortable.  
I checked in and settled into my room. After a short  
rest, I went out to explore the city. I visited several  
museums and historical sites, including the National  
Museum of History and the Imperial Palace. I also  
visited the local markets and tried some traditional  
cuisine. Overall, I had a great time in Tokyo and  
would definitely recommend it to anyone looking  
for a vacation destination.

Cassandra about a ball which she attended at Manydown, at which Tom Lefroy was present.

I am almost afraid to tell you how my Irish friend and I behaved. Imagine to yourself everything most profligate and shocking in the way of dancing and sitting down together. I can expose myself, however, only once more because he leaves the country soon after next Friday, on which day we are to have a dance at Ashe after all.<sup>1</sup>

Jane was unusually fond of dancing and her letters are filled with news about the balls she attended and the partners she had.

After attending a ball at Manydown she wrote Cassandra:-

There were twenty dances and I danced them all, and without fatigue. I was glad to find myself capable of dancing and with so much satisfaction as I did; from my slender enjoyment of the Ashford balls, (as assemblies for dancing) I had not thought myself equal to it, but in cold weather, and with a few couples, I fancy I could just as well dance for a week together as for a half hour.<sup>2</sup>

However, she had a sense of humor about being a wallflower too, because in one of her letters to Cassandra she says:-

There were only twelve dances, of which I danced nine, and was merely prevented from dancing the rest by the want of a partner.<sup>3</sup>

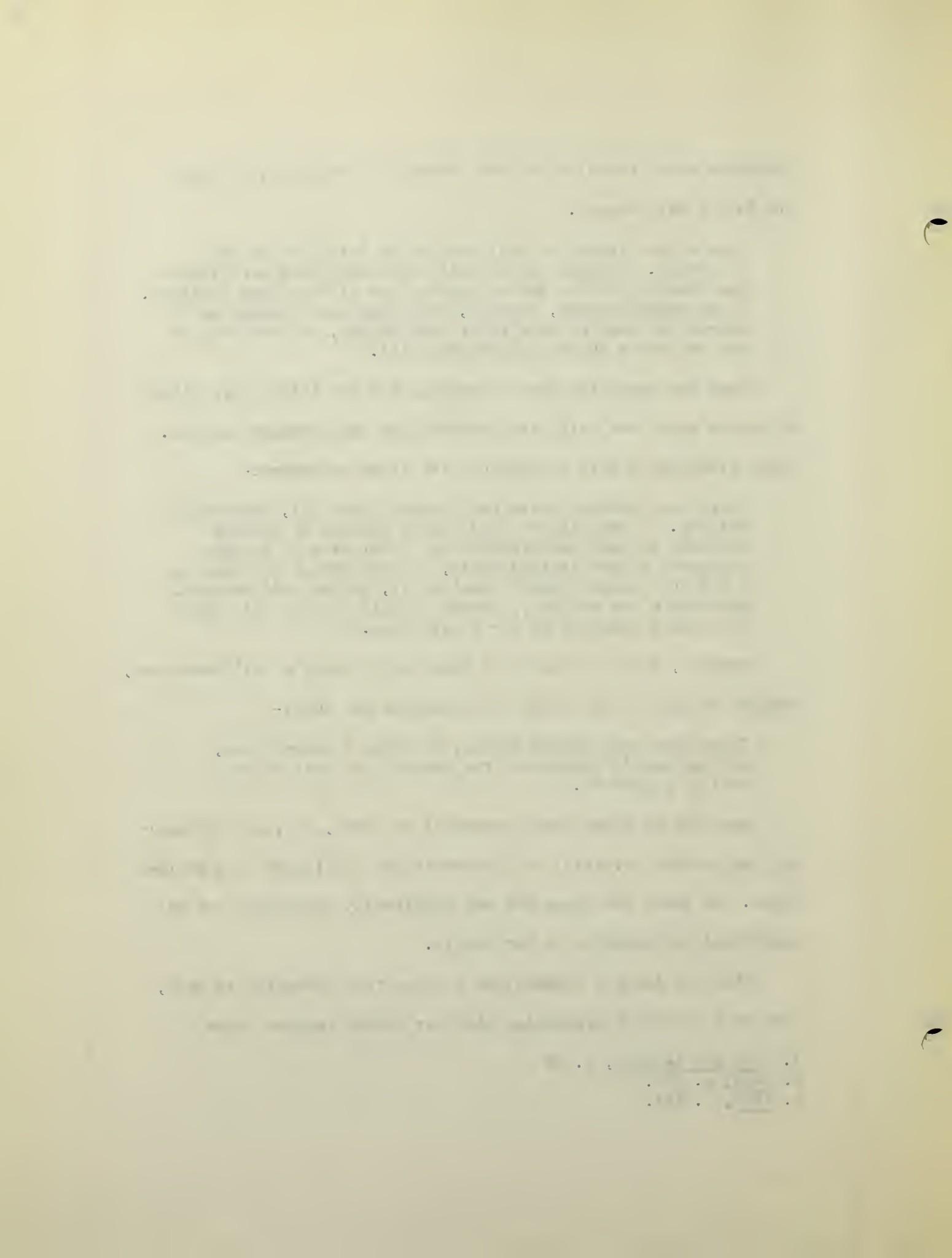
Jane Austen found great amusement in games, too, and throughout the letters her skill at biblocatch and spillikins is mentioned often. At these two games she was practically invincible and was considered the champion of her family.

When the Austens had decided to move from Steventon to Bath, Jane went to Bath househunting with her mother and she wrote

1. Life and Letters, p. 87

2. Ibid, p. 130.

3. Ibid, p. 151.



to Cassandra of her many activities there, describing the card parties, the dancing in the Upper Rooms and the teas during the intermissions. These letters are very reminiscent of Catherine Morland's stay in Bath, although Catherine's feelings probably were the feelings of Jane Austen on her first visit to Bath at the age of fifteen, rather than those present in Jane's heart at this occasion. Like Catherine, Jane enjoyed taking long walks in the vicinity of Bath and on one occasion described a walk which she took with an acquaintance, a Mrs. Chamberlayne, who apparently was a prodigious walker.

I could with difficulty keep pace with her, yet would not flinch for the world. On plain ground I was quite her equal, and so we posted away under a fine hot sun, she without any parasol or any shade to her hat, stopping for nothing and crossing the churchyard at Weston with as much expedition as if she were afraid of being buried alive.<sup>1</sup>

With this life Jane was content; she did not long to travel to distant places. She was happy entertaining or visiting her family and neighbors, dancing and flirting at the assemblies, and corresponding with her absent friends. However, no matter how much she enjoyed a party or a visit, she was always glad to get home.

1. Life and Letters, p. 168.

and the other will not be able to do so. I am not  
concerned about the present situation in the U.S. and I am going  
to leave you a few lines to give you my opinion.  
I believe that the present situation in the U.S. is  
not good and it is not good for the world. The  
U.S. has been trying to impose its will on the  
world and it is not good for the world. The  
U.S. has been trying to impose its will on the  
world and it is not good for the world.

I think that the world needs to work together to  
solve the problems that we are facing. We need  
to work together to solve the problems that we are facing.  
We need to work together to solve the problems that we are facing.  
We need to work together to solve the problems that we are facing.

We need to work together to solve the problems that we are facing.  
We need to work together to solve the problems that we are facing.  
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We need to work together to solve the problems that we are facing.

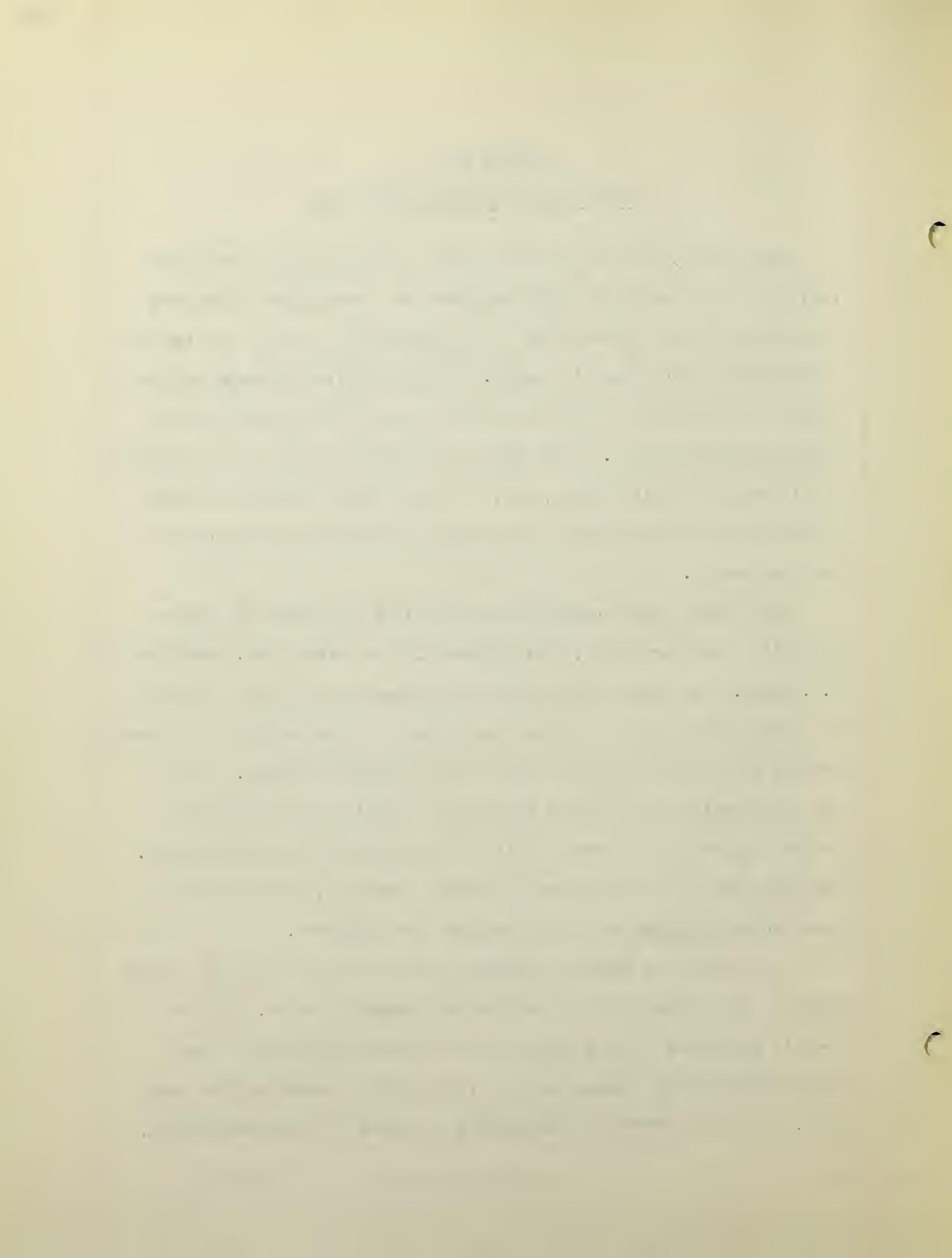
### CHAPTER III

#### JANE AUSTEN'S LITERARY BACKGROUND

Jane Austen, with the satiric temper of Fielding and a meticulous feeling for form which she inherited from the classicists of the early eighteenth century, was set down in an environment in which the romantic movement was approaching its zenith. She was a lover of novels and was forced to read chiefly romantic novels, for her letters show that the Austens bought few books. They must have depended largely on the circulating library for their fiction, and, no doubt, these libraries abounded in the Gothic novel from which Jane Austen apparently derived much of her inspiration.

Conspicuous among contemporary novelists who attained any degree of lasting fame were Scott, Miss Edgeworth, Miss Burney, Mrs. Radcliffe and M.G. Lewis. The works of the others have value only as they illustrate the temper of the novels produced during the last quarter of the eighteenth century and the first decade or two of the century following. Most of the poor novels in this period belonged to two classes: the novel of purpose and the Gothic romance, with their pseudorealism and sentiment. The best type of literature was the novel of manners, represented by Miss Burney's Evelina and by the work of Miss Edgeworth.

While disliking almost everything in the average circulating library fiction, Jane Austen admired much in Fanny Burney's novels. She was greatly influenced by Miss Burney who had added considerably to the Richardson-Fielding pioneer work of drawing novel characters from real life. When not tortured or intoxicated by storms of artificial emotion,



the leading characters of Fanny Burney were far more real and natural than Pamela, Sir Charles Grandison, or even Tom Jones. They were allowed to be themselves and were not prepared or thought out by any mental process of observation and reflection.

Jane Austen was aware of the weaknesses in Fanny Burney's novels, their ignorance of technic, lack of form, and indulgence in romantic sensibility, but her faults, for Jane Austen's convenience, were obvious and easy to avoid, and the more subtle virtues attracted her admiration. What Miss Austen regarded as the fundamental strength or underlying significance of Miss Burney's work, she set out to develop and extend.

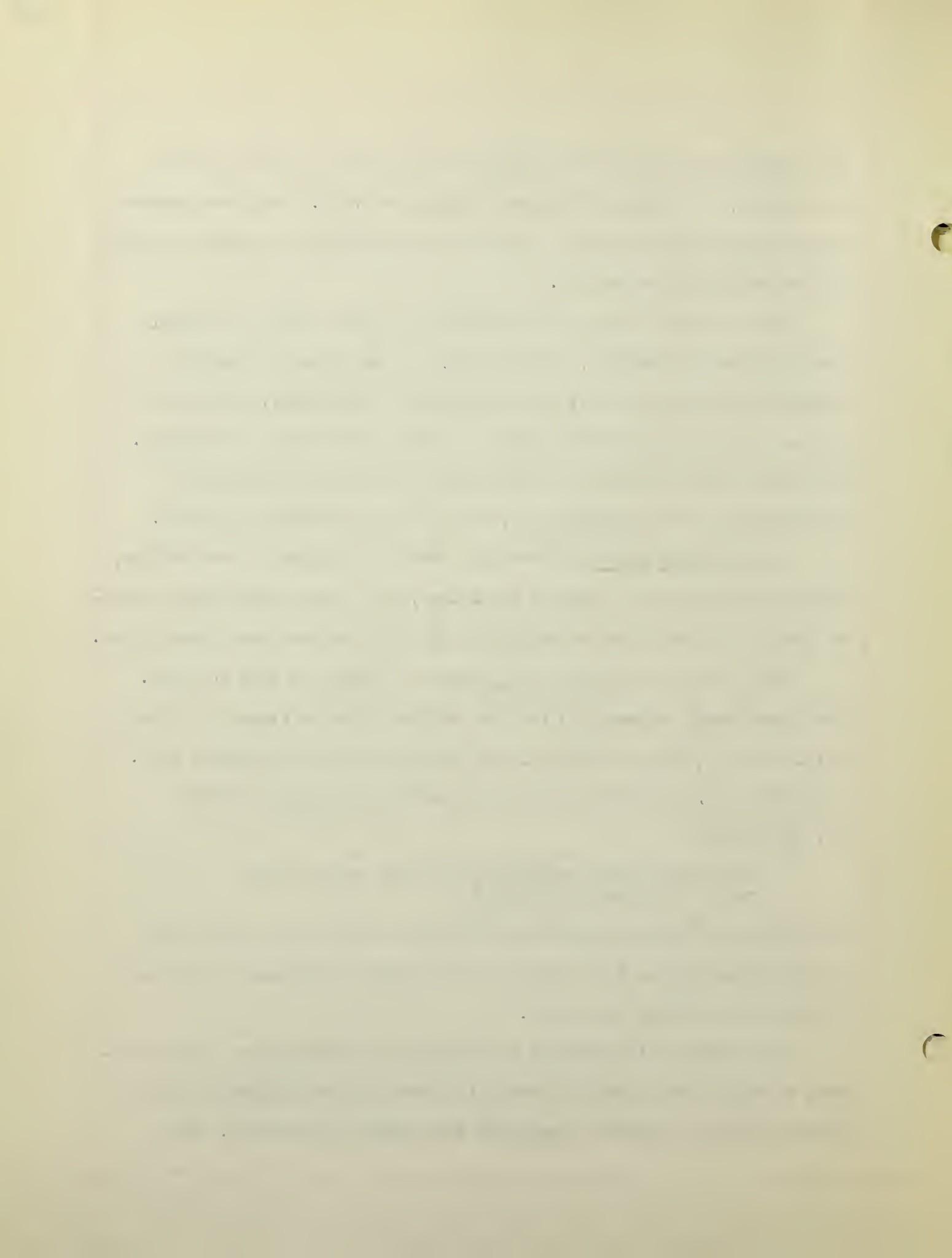
In Northanger Abbey Catherine was drawn and touched up from Evelina, playing the same part in similar situations, both young ladies being launched into the difficulties and dangers of the world at seventeen years of age.

The relation of Pride and Prejudice to Cecilia was more complete. Here Jane Austen followed not only the subject or basic structure of the tale, but its leading characters, most dramatic scenes and general plot. The title, too, she took from the last chapter of Cecilia, in which Dr. Lyster said:

The whole of this unfortunate business has been the result of PRIDE AND PREJUDICE.

Jane Austen had genuine admiration for anything that Miss Burney might write and she expressed in several of her letters the pleasure which she obtained from reading her novels.

Maria Edgeworth's knowledge and treatment of Irish scenes and characters, as well as her equally successful observation and representation of English life and character, commanded Jane Austen's admiration. She



declared in a letter to her niece, Anna Austen:

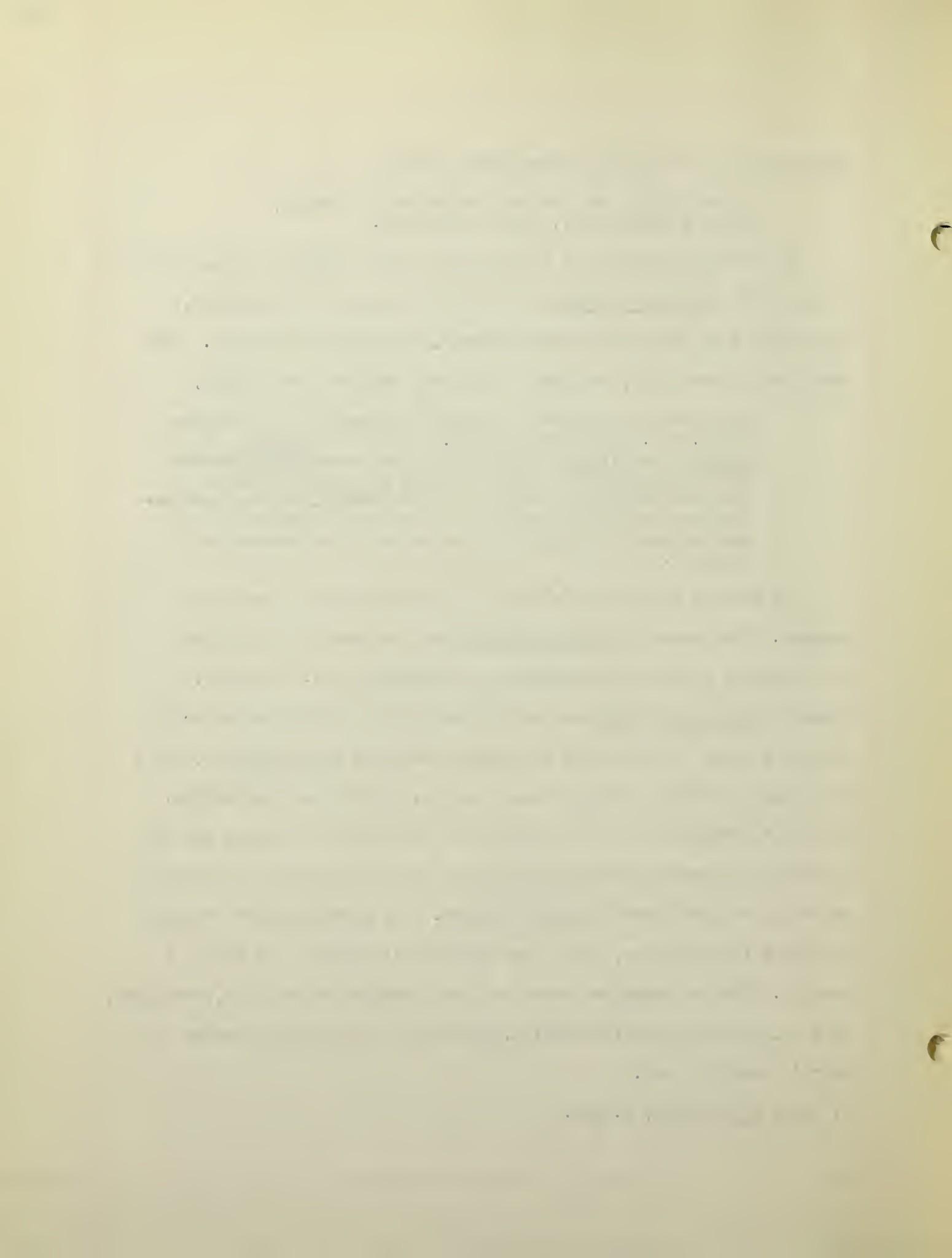
I have made up my mind to like no novels, really,  
but Miss Edgeworth's, yours and my own.<sup>1</sup>

In her famous defense of novel writers which appeared at the end of Chapter V of Northanger Abbey, Miss Austen's respect for novelists, especially Miss Burney and Miss Edgeworth, was strongly affirmed. She described a young lady, who, upon being asked what she was reading,

laid down her book with affected indifference, or momentary shame. 'Oh! it is only a novel! It is only Cecilia, or Camilla, or Belinda'; or in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best-chosen language.

The best of Jane Austen's satire was exercised upon the Gothic romance. The source of Northanger Abbey was the desire to ridicule such romantic tales as The Mysteries of Udolpho by Mrs. Radcliffe. However, Northanger Abbey was not intended to be a tabloid exposure of all the follies of fiction of the age, as was Love and Friendship, but a more kindly satire by exaggeration upon Mrs. Radcliffe. The heroine, Catherine, reconstructed her own world in the terms of Udolpho, and the incongruity between what she saw with her own eyes and what was actually happening reached almost farcical heights. Miss Austen enjoyed bringing Catherine to her senses, out of the world of illusion to the world of reality. The burlesque was woven into the humanity of the tale, revealing, in turn, Isabella's shallow vanity, Catherine's delicious innocence and Henry's generous wit.

1. Life and Letters, p. 360.



In Northanger Abbey, Miss Austen cast a slur at Monk Lewis's masterpiece by making it the favorite of John Thorpe, the rudest of all her characters, who remarked to Catherine that

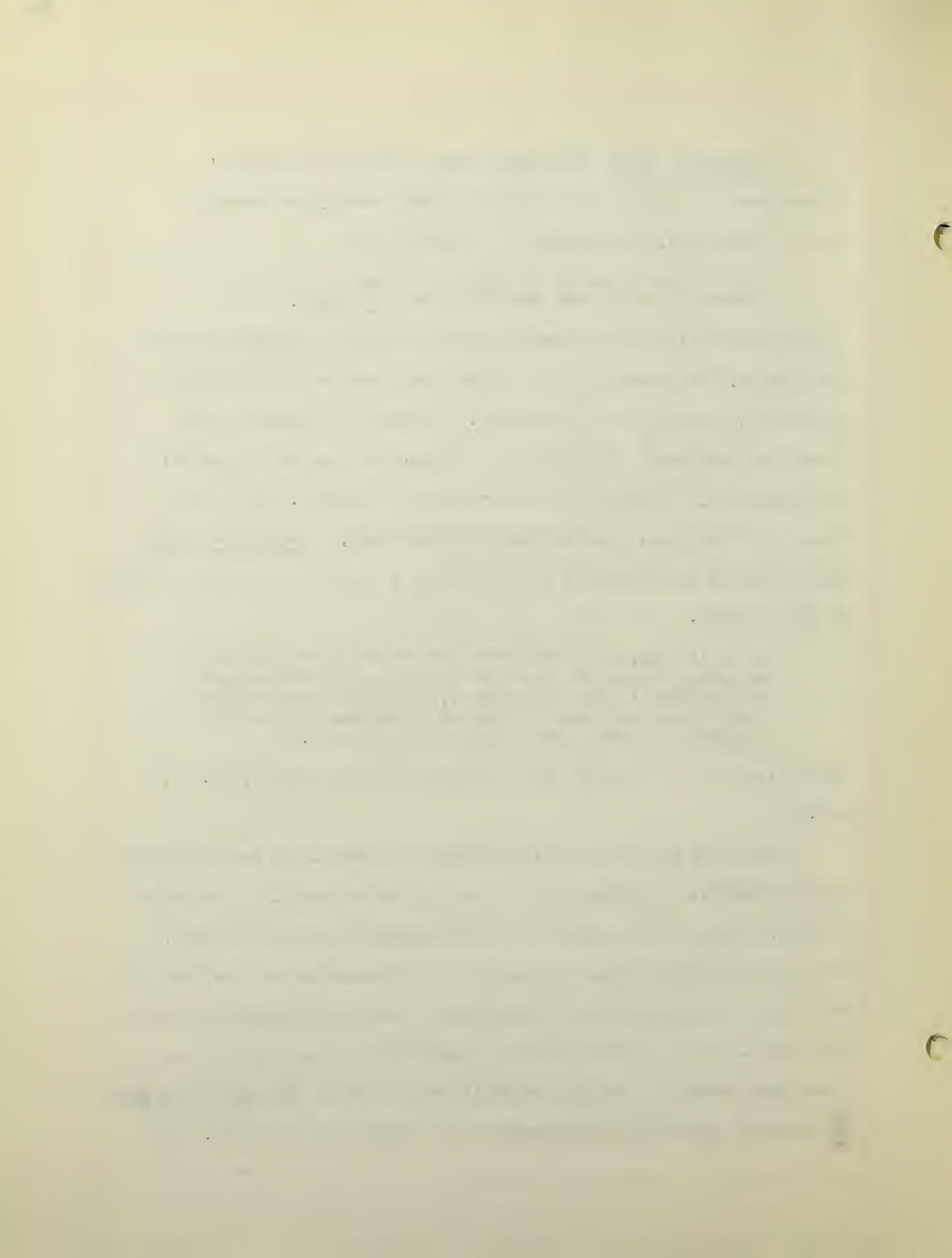
with the exception of the Monk, there has not been a tolerably decent novel come out since Tom Jones.

It was characteristic that Jane Austen should have Tom Jones appeal to John Thorpe, for according to her biographers, she set Fielding below Richardson, because of his indelicacy. However, if Richardson was freer from coarseness than Fielding, he cannot be forgiven the sin of sentimentality, a sin which Jane Austen could not brook. She gave a thrust at Richardson, that pastmaster of sentiment, in Northanger Abbey when she hoped that Catherine did not commit a certain impropriety in regard to Henry Tilney.

If it is true, as a celebrated writer has maintained, that no young lady can be justified in falling in love before the gentleman's love is declared, it must be very improper that a young lady should dream of a gentleman before the gentleman is first known to have dreamt of her.

(The allusion is to a letter of Richardson's in "The Rambler", no. 97, vol. ii).

Jane Austen may have mastered Richardson's works, but she never made them her models. She disapproved of the epistolary novel, a form which he used, because of the responsibilities entailed by its conventions: the self-consciousness which it imposed on his characters and its inability to convey information without awkwardness to the correspondent as well as the reader. The self-consciousness imposed upon a character by the epistolary method was absurdly ridiculed when Laura of Love and Friendship was driven to describe her appearance in the process of going mad, and



the opening letter of that same novel burlesqued the elaborate emphasis placed upon the motive for writing used by Richardson.

How often in answer to my repeated entreaties that you would give my Daughter a regular detail of the Misfortunes and Adventures of your life, etc.

This recalled Miss Howe's request for a detailed account of events leading to Clarissa's break with her family.

In The Memoir Jane Austen's nephew stated that Scott's poetry gave Jane great pleasure, but that she did not live to make much acquaintance with his novels. However, in a letter to her nephew, Edward Knight, Jane wrote:

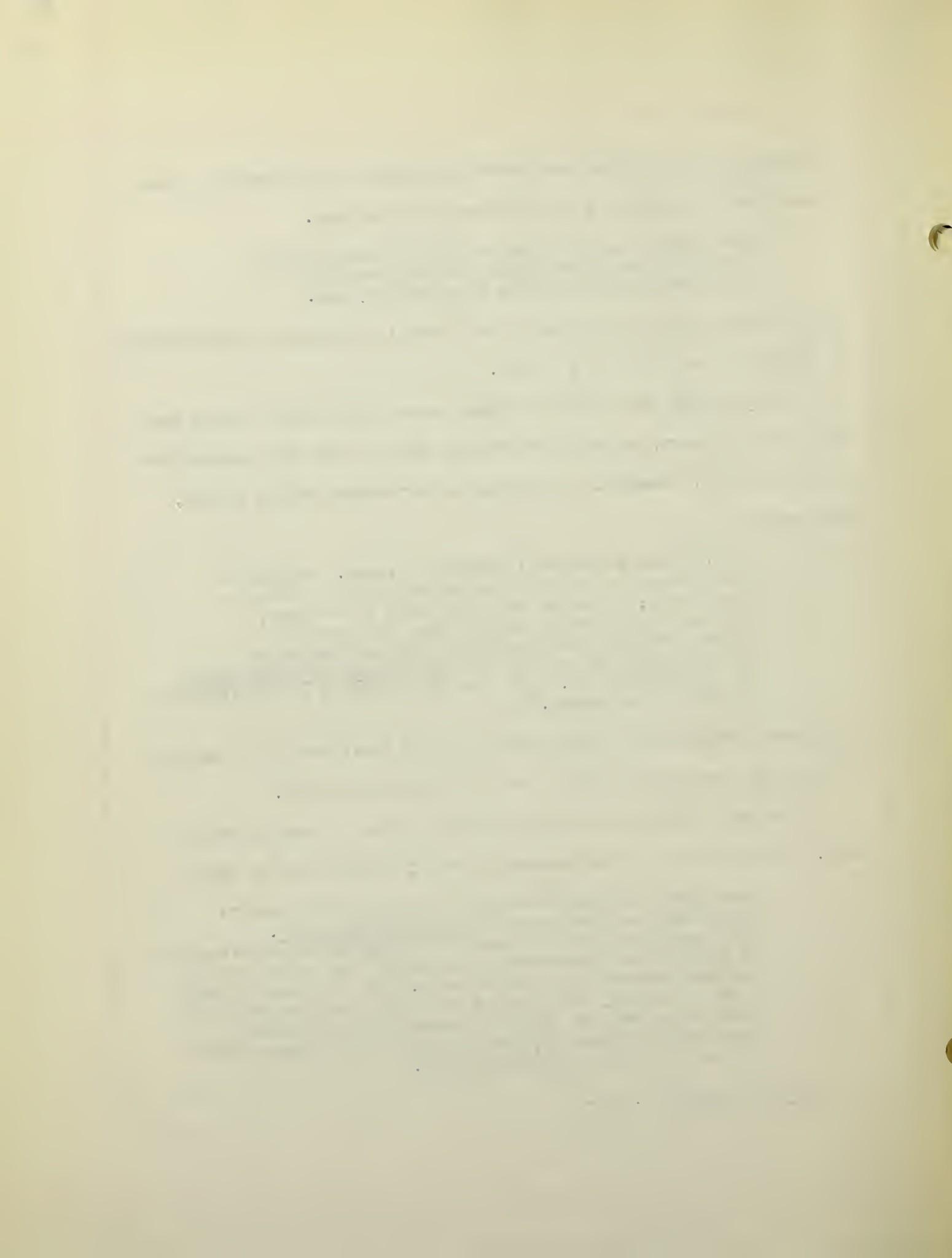
Uncle Henry writes very superior sermons. You and I must try to get hold of one or two and put them into our novels; it would be a fine help to a volume; and we could make our heroine read it aloud on a Sunday evening just as well as Isabella Wardour in The Antiquary is made to read The History of Hartz Demon in the ruins of St. Ruth, though I believe, on recollection Lovell is the reader.<sup>1</sup>

This letter confirmed her acquaintance with at least one of his novels, in which she disapproved of his use of extraneous material.

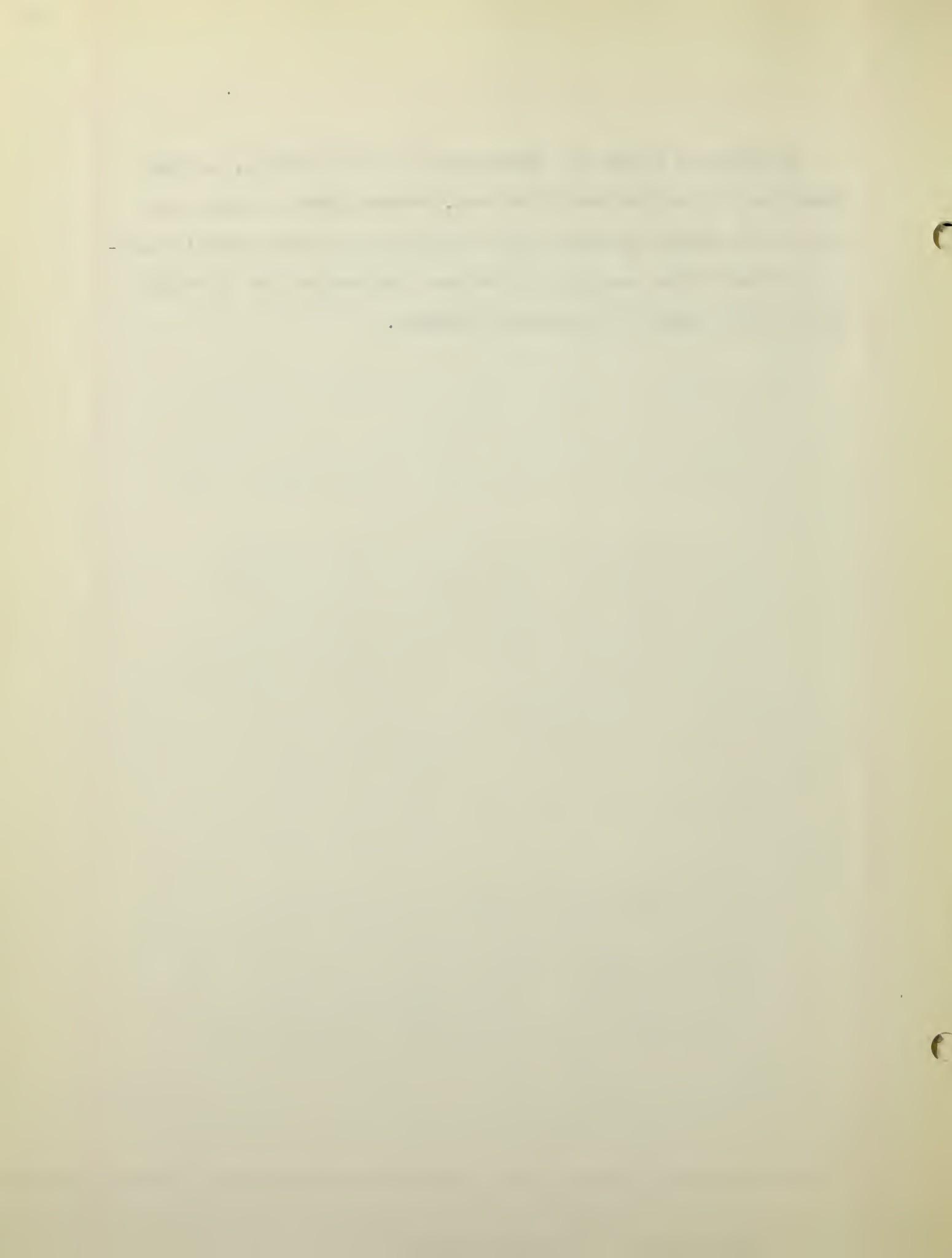
Scott was sincere in his admiration and praise of Jane Austen's work. In his article in the "Quarterly Review," volume xxvii he said:

Read again, for the third time at least, Miss Austen's very finely written novel of Pride and Prejudice. That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with. The big bow-wow strain I can do myself, like any one now going; but the exquisite touch which renders ordinary common place things and characters interesting, from the truth of the description and the sentiment, is denied to me.

1. Life and Letters, p. 377.



The period as a whole was productive of no great fiction, and very little that can be considered first rate. Neither Scott nor Jane Austen inspired any eminent followers, and the time, in spite of an immense production of romances and novels, did little more than keep the art of fiction alive till the coming of Dickens and Thackeray.



## CHAPTER IV

### JANE AUSTEN'S JUVENILIA

Jane Austen left three volumes of juvenilia, which formed a collected edition of the author's works up to June, 1793. The earliest fragments were light and flimsy and intended to be full of nonsense, but the nonsense had a certain neatness to it. One cannot vouch for the importance of these scraps in themselves, but as a means of discovering the birth of her genius and assisting in understanding her development, these fragments are of great value. One thing can be said of them, however; they were always written in pure, simple English, far more perfect than one would expect of a girl of fourteen. Each piece was usually preceded by a dedication of mock solemnity to some member of her family; evidently the grand dedications of novels in her day had not failed to impress Miss Austen.

The next stage in her development was the preparatory period, about which the Memoir says:

Instead of presenting faithful copies of nature, these tales were generally burlesques, ridiculing the improbable events and exaggerated sentiments which she had met with in sundry silly romances. It would seem as if she were first taking note of all the faults to be avoided, and curiously considering how she ought not to write before she attempted to put forth her strength in the right direction.<sup>1</sup>

It should be remembered that Jane Austen's copy books, or experiments in fiction, were written because she found great amusement

1. The Memoir, p. 218.



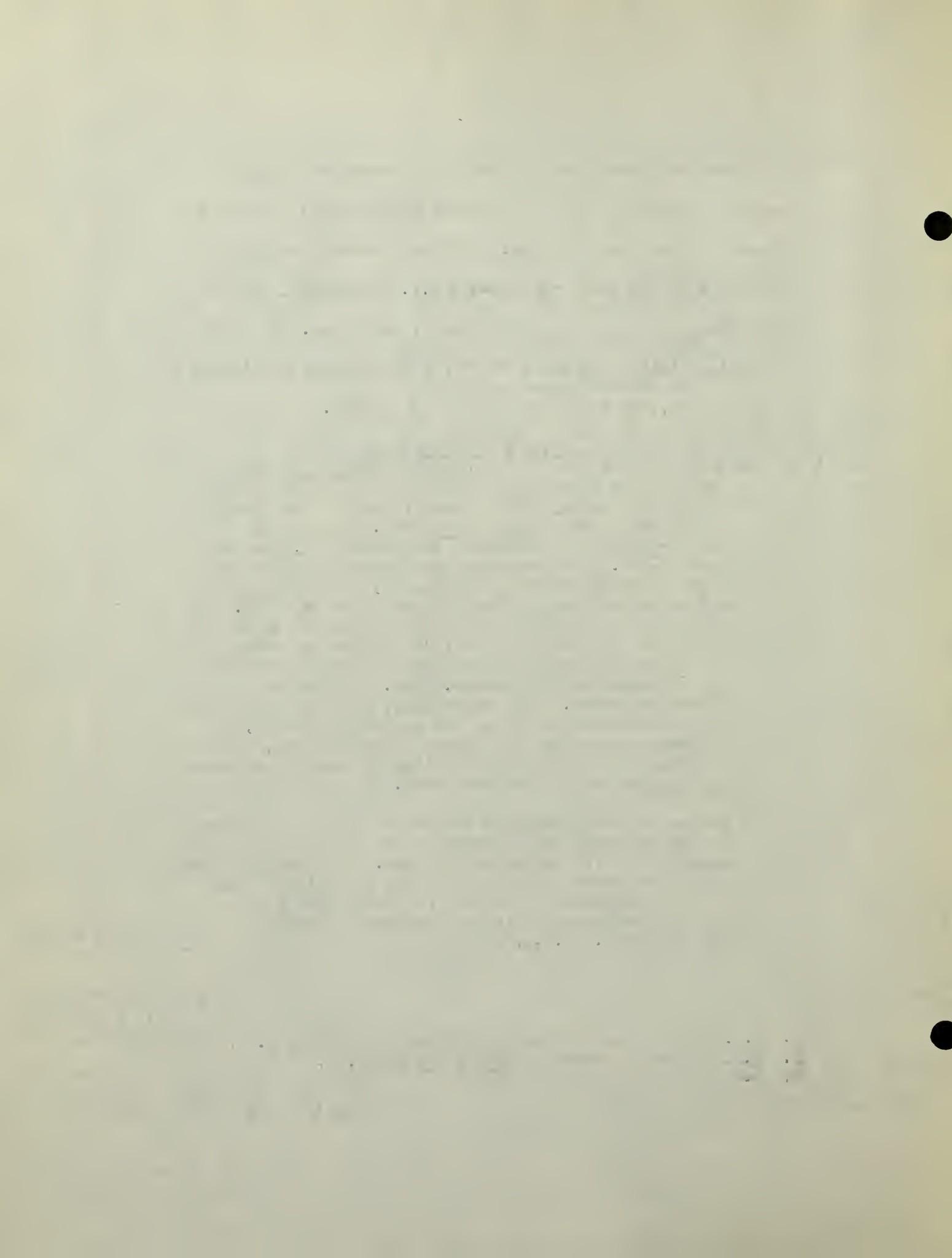
in writing and were intended for home consumption only; as such, they were just as silly or ridiculous as she cared to make them because she knew her audience. At times they are so full of nonsense that one quite agrees with G.K. Chesterton, when he said,<sup>1</sup> "She could have been a buffoon if she chose." If Jane's youthful effusions are taken just as she intended, for laughter and amusement, the reader is in for a good time.

#### VOLUME THE FIRST

Volume #1 is a notebook measuring 8x6 $\frac{1}{4}$  inches, bound in marbled boards, with a leather back and entitled on the front cover Volume the First. It contains ninety-two leaves, the first two unnumbered, the rest paged 1-180. The watermarks are undated, and the only dates in the manuscript are June 2d, 1793 (page 173) and at the end of the first Volume, June 3d, 1793. But further indications of date are supplied by the dedication to Francis Austen; 'Midshipman on board his Majesty's Ship the Perseverance' for Francis left the Perseverance in November, 1791. The author is nowhere named. The handwriting, which in most of the book is somewhat large and not completely formed, becomes smaller and more mature toward the end, and in the concluding pages is not unlike the hand which wrote The Watsons not earlier than 1803.

Inside the front cover is written in pencil - doubtless in Jane Austen's hand (certainly not in that of her sister Cassandra): For My Brother Charles. Just below is pasted a scrap of paper on which Cassandra has written: For my Brother Charles, I think I recollect that a few of the trifles in this Vol: were written expressly for his amusement. C.E.A.<sup>2</sup>

1. G.K. Chesterton, preface to Love and Friendship, p.xv.
2. R.W. Chapman, preface to Volume The First, p.i



Volume the First contained:

Frederic and Elfrida - dedicated to Miss Lloyd, a friend of Jane's.  
 Jack and Alice - dedicated to Francis William Austen, Midshipman  
     on board his Majesty's ship the Perseverance -  
     ( he left the Perseverance in November 1791).

Edgar and Emma - a tale.

Henry and Eliza - a novel - dedicated to Miss Cooper - (who became  
     Mrs. Williams December 11, 1792).

Mr. Hurley - dedicated to Francis William Austen, Midshipman on  
     board his Majesty's ship Perseverance.

Sir William Montague - dedicated to Charles John Austen.

Mr. Clifford - dedicated to the same.

The Beautifull Cassandra - dedicated to Miss Austen.

Amelia Webster - dedicated to Mrs. Austen.

The Visit - dedicated to the Rev. George Austen.

The Mystery - dedicated to the Rev. George Austen.

The Three Sisters - dedicated to Edward Austen

Detached Pieces -

A Fragment written to inculcate the practice of virtue  
 (dedicated to Miss Jane Anna Elizabeth Austen, June 2, 1793).  
 A beautiful description of the different effect of Sensibility on different minds.

The Generous Curate, a moral tale.

Ode to Pity (dedicated to Miss Austen).

It is most difficult to describe the short sketches and stories which Jane Austen wrote in Volume the First, because it is somewhat comparable to explaining a joke - it loses most of its flavor in the process. However, an attempt will be made to summarize the plots of the most complete stories and to convey some of their humor:

Frederic and Elfrida - a novel - dedicated to Miss Lloyd.

Frederic and Elfrida were first cousins. They were brought up together, went to the same school, and loved with mutual sincerity, but did not transgress the rules of Propriety by owning their attachment, either to the object beloved or to anyone else.



Elfrida had a friend called Charlotte with whom she and Frederic took long walks. They all desired to become acquainted with Mrs. Fitzroy and her two daughters, newcomers to their neighborhood, and so paid them a call. One of the daughters, the amiable Rebecca, enchanted them so that they exclaimed,

Lovely and too charming Fair one, notwithstanding your forbidding Squint, your greazy tresses and your swell back, which are more frightfull than imagination can paint or describe, I cannot refrain from expressing my rapture, at the engaging Qualities of your mind, who so amply atone for the Horror, with which your first appearance must ever inspire the unwary visitor. Your sentiments so nobly expressed -- have excited in me an admiration of which I can alone give an adequate idea, by assuring you it is nearly equal to what I feel for myself.

Eventually, their friendship grew to

such a pitch that they did not scruple to kick one another out of the window on the slightest provocation.

During this happy state, the eldest Miss Fitzroy ran off with the coachman, and Rebecca became engaged to Captain Roger of Buckinghamshire, but her mother objected to the match because of the "tender age of the couple," Rebecca being thirty-six and the Captain sixty-three. They agreed to postpone the wedding until they were "a good deal older." Frederic and Elfrida became engaged and Charlotte, who went to visit her aunt in London, became engaged to two men in the same day, because

she could not resolve to make any one miserable and wanted to make everyone happy.

Then, realizing what she had done, she drowned herself, and her



body floated down to Crunkhumdunberry where she used to live and her friends placed her in a tomb. After this, Captain Roger and Rebecca married.

Time flew by and they came back to visit Rebecca's mother with a daughter of eighteen. Frederic and Elfrida were still engaged but had progressed no farther. Elfrida observed

a growing passion in the Bosom of Frederic for the daughter of Rebecca and spluttered out to him her intention of being married the next day. He replied, 'Damme Elfrida you may be married tomorrow but I wont.' Whereupon she was in such a hurry to have a succession of fainting fits, that she had scarcely patience enough to recover from one before she fell into another. Tho' in any threatening Danger to his Life or Liberty, Frederic was as bold as brass, yet in other respects his heart was as soft as cotton, and immediately on hearing of the dangerous way Elfrida was in, he flew to her and finding her better than he had been taught to expect, was united to her Forever.

Criticism: Frederic and Elfrida is a silly little tale filled with the overexuberance of youth, but we can detect Jane's acquaintance with the novels of sentiment of the time, with their characters' ever-present delicate emotions and susceptibility to sentiment, usually ending in loss of consciousness. From the beginning of her writing she is apparently aware of artificial characterization and unnatural speech and actions, and in this story these faults come in for their share of ridicule. Her humor seems to lie in the unexpectedness of what she says and the decorum with which she says it.



Jack and Alice - dedicated to Francis William Austen. - A Novel.

Mr. Johnson decided to celebrate his fifty-fifth birthday by having a masquerade to which he invited his children and friends. The neighborhood of Pammydiddle boasted of few inhabitants, there being Mr. Johnson, his wife and daughter, a Lady Williams, Mr. and Mrs. Jones, Charles Adams and the three Miss Simpsons. Everyone enjoyed himself and the outcome of the masquerade was that Alice Johnson fell in love with Charles Adams. The Johnsons were a nice family but addicted to the "Bottle and Dice." Charles Adams was a perfectly handsome young man, who only wanted "Youth, Beauty, Birth, Wit, Merit and Money" in a wife. Alice Johnson felt that she did not fulfill these qualifications, and one day after trying to drown her passion in liquor, she visited her friend, Lady Williams, to whom she told her story of unrequited love. Lady Williams sympathized with her, and upon hearing that it was a first love on Alice's part, she gave her this advice:

Endeavour, my dear Girl, to secure yourself from so great a Danger. A second attachment is seldom attended with any serious consequences; against that therefore I have nothing to say. Preserve yourself from a first love and you need not fear a second.

Then she proceeded to tell her "life and adventures" to Alice. She had been brought up by a governess who had had great influence over her. When she had almost attained her seventeenth year - my Preceptress had been torn from my arms. I shall never forget her last words. 'My dear Kitty she said Good night 'ye.' I never saw her afterwards - she eloped with the Butler the same night.



The following year Lady Williams went to live with a distant relative of her father, a Mrs. Watkins, but she got no farther in her story than describing Mrs. Watkins to Alice as "having too much colour," when the logical Alice engaged her in an argument about "how one can have too much color." This dispute practically ended in a brawl. They made up, however, and a few days later, while out walking, they encountered a young, beautiful girl, lying in great pain under a citron tree. Without attempting to relieve her, they asked her to favour them with her "life and adventures." She invited them to sit down and proceeded to tell them that she had come all the way from North Wales for the love of Charles Adams, whom she had pursued in many ways, with complete rebuff on his part, which she attributed to modesty. She had been on the way to his home in Pammydidle, where she would shortly do herself the honour of waiting on him, when on going through his woods, her leg was caught in one of his traps and was broken before it was released by one of his servants. This story brought tears to the eyes of Lady Williams and Alice, who exclaimed:

Oh! cruel Charles to wound the hearts and legs of all the fair.

Lady Williams then examined and set the leg

with great skill which was the more wonderfull on account of her having never performed such a one before.

Lucy then arose from the ground, and finding that she could walk with the greatest of ease, accompanied them to Lady Williams' house. The next morning the three Simpson girls visited Lady Williams and



were immediately enamoured of Lucy, with the result that they persuaded her to go to Bath with them.

In the meantime, to return to Alice and her great passion:- Alice's brother died of drinking too much. The author introduced him to her readers in this manner -

It may be proper to return to the hero of this novel, the brother of Alice, of whom I believe I have scarcely ever had occasion to speak.

Upon his death Alice became sole inheritor of a very large fortune. She persuaded her father to speak to Charles Adams on her behalf, which he did. Charles answered in the negative and said -

I expect nothing more in my wife than my wife will find in me - Perfection.

Alice took to the bottle for consolation when she heard he had rejected her.

The scene then shifts to Bath where Lucy had managed to forget Charles Adams. She had received an offer of marriage from a Duke and had written to Lady Williams, asking whether she should marry him, but before receiving an answer she was poisoned to death by Sukey Simpson, who was jealous of her superior charms. Lucy was mourned by all her friends and Sukey was

shortly after exalted in a manner she truly deserved - she was speedily raised to the Gallows.

The oldest Miss Simpson secured the Duke for herself - and gratified her great desire to have a titled husband. The youngest Miss Simpson

the first time in the history of the world, the  
whole of the human race has been gathered  
together in one place, and that is the  
present meeting of the World's Fair.  
The great number of people here  
from all parts of the world, and the  
large amount of money spent by them,  
will be a great stimulus to the  
development of the country, and will  
help to make it a great power.  
The World's Fair is a great  
success, and it will be remembered  
as one of the greatest events in  
the history of the world.

was too sensible of her own superior charms, not to imagine that if Caroline, the eldest, could engage a Duke, she might aspire to the affection of some Prince and knowing that those of her native country were chiefly engaged, she left England and is the present favorite Sultana of the great Mogul.

Back in Pammydiddle Charles Adams married Lady Williams.

Criticism: Here again there is evidence of Jane Austen's forming impressions about the novel of sentiment, detecting the general characteristics of a popular style, and burlesquing its weak spots. It is surely unusual in one so young to be aware of the flaws in technic. Already the desultory novel has caught Jane's eye. In this "novel" she mocks faulty construction and the makeshifts to which a novelist resorts in an attempt to disguise it--

It may now be proper to return to the hero of this novel, the brother of Alice, of whom I believe I have scarcely ever had occasion to speak.

Every absurdity of which the late eighteenth century novel was guilty comes in for its share of ridicule: pictures of perfection as represented by Charles Adams, the tedious recital of a character's past life, perfectly exemplified by Lady Williams' and Lucy's revelation of their past life and adventures, and précieuse sentiment, also indulged in by the same ladies.

The Mystery - an unfinished comedy. Dedicated to the Rev. George Austen.

The Mystery is in three scenes: a garden, a parlour and a sofa. The dramatis personae are Old Humbug, Mrs. Humbug and Young Humbug, Colonel Elliott, Fanny Elliott, Daphne, Sir Edward Spangle, Corydon.



The first act begins with Corydon on the stage, saying "but, Hush! I am interrupted." - exit Corydon, never to appear again. Old Humbug is telling his son the reason why he wants him to follow his advice, to which the son agrees and they both return to the house.

Scene II is in the parlor of Humbug's house and Mrs. Humbug and Fanny are talking, when they are interrupted by Daphne, who tells them "it is all over." Fanny says, "Then t'was to no purpose that I --?" They whisper some more and Fanny says, "Well, now I know everything about it, I'll go away."

Scene III rises on Sir Edward Spangle reclining in an elegant attitude on a sofa, fast asleep. Colonel Elliott enters and not finding Fanny and seeing Sir Edward asleep asks himself -

"Shall I tell him the secret. No, he'll certainly blab it. But he's asleep and won't hear me. So I'll e'en venture."

He goes up to Sir Edward, whispers to him and exit -- and the audience is left without knowing the secret.

Criticism: The Mystery is sheer, meaningless nonsense without point or plot; it is just the kind of nonsense, however, in which Jane Austen's family would delight and excel.

If acted gaily, with exaggerated gestures and unselfconsciousness it would provoke a laugh. The actual dialogue is spirited, well written and dramatic: not a word wasted or out of place.<sup>1</sup>

1. Life and Work, p. 53.



The rest of Volume the First is of interest as a revelation of the young author's literary background. It contains evidence of Jane's interest in character study and her acquaintance with epistolary novels - especially Richardson's. There is a burlesque on the inadequacy of novels in letter-form in Amelia Webster, with its correspondents' anxiety to convey information to the reader as well as to one another:

Dear Sally,

I have found a very convenient old hollow oak to put our letters in, for you know we have long maintained a private correspondence, etc.

Dear Maud,

I write now to inform you that I did not stop at your house on my way to Bath last Monday. - I have many things to inform you of besides; but my paper reminds me of concluding.

At this early stage the epistolary style of Lucy Steele is discernible, when she wrote to Elinor Dashwood, "My paper reminds me to conclude, etc." There was obviously something about the conventions of the epistolary novel that Jane Austen could never bring herself to accept seriously; even when she had left these hilarious early parodies behind her, she allowed Lady Susan to break down into farce because she could not sustain further the illusion, for herself, of such a correspondence:

This correspondence could not, to the great detriment of the Post-Office revenue, be continued any longer.



VOLUME THE SECOND

Volume the Second, in possession of Mrs. Saunders, daughter of the Reverend Edward Austen, (ninth child of Francis Austen) was published in 1922 under the title of Love and Freindship and other Early Tales.

Mrs. Saunders tells me that this volume of 252 pages is bound in white vellum, now yellow and very thin, though originally like cardboard. The cover measures 8 inches by  $6\frac{1}{2}$  inches and the words Volume the Second are written in ink on the back side of the cover. Also, where the last page (140) of the printed volume reads 'Finis,' the words of the manuscript are 'End of the Second Volume.'

Volume the Second contained:

Love and Freindship (dedicated to Madame la Comtesse de Feuillide)  
Dated 13 June, 1790.

Lesley Castle (dedicated to Henry Thomas Austen)  
The letters which compose the novel are dated  
3 January 1792 - 12 April 1792.

The History of England from the Reign of Henry the 4th to the  
Death of Charles the 1st. (dedicated to Miss Austen)  
Dated 26 November 1791.

A Collection of Letters (dedicated to Miss Cooper, who became  
Mrs. Williams in 11 December 1792)

Scraps (dedicated to Miss Fanny Catherine Austen, born 23 January 1793).

The Female Philosopher

The First Act of a Comedy

A Letter from a Young Lady

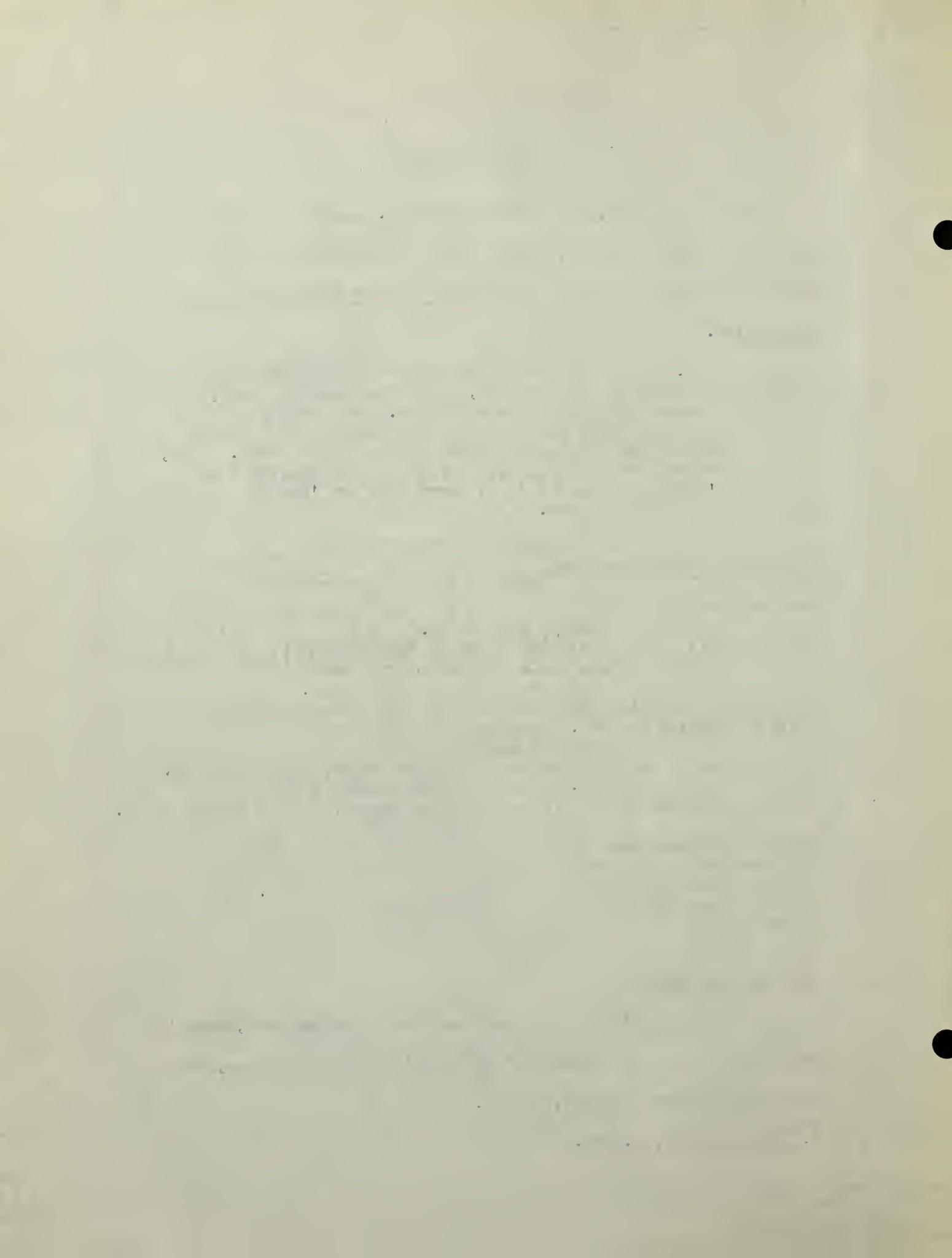
A Tour through Wales

A Tale

Love and Freindship

Love and Freindship is a novel written in letter form, depicting the "Misfortunes and Adventures" of Laura's life to Marianne, the daughter of Laura's friend, Isabel.

1. Life and Work, p. 270.



Laura lived with her mother and father in Wales, in the Vale of Uske; the neighborhood was small

for it consisted only of your mother. Isabel had seen the world. She had passed two years at one of the first Boarding-schools in London; had spent a fortnight in Bath and had supped one night in Southampton.

To this valley came Edward "with not a single star to direct his steps." He was escaping a marriage to Lady Dorothea, ordained by his father and to which his only objection was that it should never be said "that he obliged his Father." He and Laura knew immediately that they were meant for each other and were united by Laura's father, who, tho' he had never taken orders had been bred to the Church.

They left the Vale of Uske to visit Edward's aunt in Middlesex

who had never even had the slightest idea of there being such a person in the World.

Edward's sister, Augusta, described exactly as "of the middle size" was there, too. Laura found her, as well as Lady Dorothea who called on the aunt, -

one of the inferior order of Beings with regard to Delicate Feeling, tender sentiments and refined Sensibility. She stayed half an hour and neither in the course of her Visit, confided to me any of her secret thoughts, nor requested me to confide in her, any of mine.

Sir Edward, Edward's father, also came to visit the aunt and to reproach Edward for his marriage. Edward stood up to his father and said,

"But Sir, I glory in the Act -- It is my greatest boast that I have incurred the displeasure of my Father."

He and Laura then proceeded to take his father's coach without permiss-



ion, and went to visit Augustus and Sophia, friends of Edward.

Sophia was all sensibility and Feeling. We flew into each others arms and after having exchanged vows of mutual Friendship for the rest of our Lives, instantly unfolded to each other the most inward secrets of our Hearts.

Augustus and Sophia were living on the money which Augustus had

gracefully purloined from his unworthy father's Escritoire, a few days before his union with Sophia.

The two couples were very happy together until their money ran out. Augustus and Sophia,

Exalted Creatures! scorned to reflect a moment on their pecuniary Distresses and would have blushed at the idea of paying their debts.

Consequently, Augustus was arrested and Edward followed him to town to lament with him over his misfortune. The ladies soon followed Edward to town when he had not returned at the time appointed, inquiring of

every decently -looking person they passed in Holborn, if they had seen him, but drove too rapidly to allow them to answer.

Sophia's feelings and sensibilities would have been so shocked at seeing Augustus in jail, that she persuaded Laura not to go to Newgate. They went to Scotland instead, but en route they stopped at an inn to write a letter to Sophia's relative whom they were going to visit. While there, a coroneted coach and four attracted Laura's attention.



A gentleman considerably advanced in years descended from it. At his first Appearance my Sensibility was wonderfully affected and e'er I gazed at him a second time, an instinctive sympathy whispered to my Heart that he was my Grandfather.

Sophia, and two other young men at the inn, Philander and Gustavus, were also discovered to be grandchildren. They were each provided with fifty pounds, Grandfather asking, "Have I any other Grandchildren in the House?"

After their grandfather had left them, the two girls fainted in each others' arms and when they recovered, Gustavus and Philander and the fifty pound bank notes were missing. Sophia's cousin, Macdonald, came to their rescue and invited them to Macdonald Hall, where his daughter, Janetta, received them with great kindness. She was engaged to marry a sensible man called Graham, but Sophia and Laura persuaded her to run away in a romantic elopement with Captain M'Kenrie, a fortune hunter, and would not have revealed this to Macdonald, but that Macdonald caught Sophia majestically removing the 5th bank note from the Drawer to her own purse.

She had her revenge by telling him how she and Laura had persuaded Janetta to run off with M'Kenrie. Macdonald demanded that they leave his house, which they did, and after walking a mile and a half they sat down by the side of a limpid stream. Nearby a gentleman's phaeton was overturned.

We instantly quitted our seats and ran to the rescue of those who but a few minutes before had been in so elevated a situation as a fashionably high Phaeton, but who were now laid low and sprawling in the Dust. 'What an ample subject for reflection on the uncertain

the first time I have seen a specimen of the genus. It is a small tree, 10-12 m. high, with a trunk 10-12 cm. in diameter. The leaves are opposite, elliptic-lanceolate, 15-20 cm. long, 5-7 cm. wide, acute at the apex, obtuse at the base, entire, glabrous, dark green above, pale green below. The flowers are numerous, white, 5-petaled, 1-1.5 cm. in diameter,生于葉腋，或生于葉之基部。花期在夏秋之交。果實球形，直徑約1.5 cm.，熟時紅色，味酸，可食。種子多數，圓形，直徑約1 cm.，外殼堅硬，有網狀裂紋。

enjoyments of this World, would not that Phaeton and the Life of Cardinal Wolsey afford a thinking mind! ' said Laura.

The two gentlemen sprawling in the dust proved to be their husbands, Augustus and Edward.

Upon discovering the death of the two, Sophia went from one fainting spell into another and Laura ran mad as often. As night drew on they decided to go to a white cottage nearby and were taken in by a widow who had an only daughter, Bridget.

She was nothing more than a mere good-tempered, civil and obliging young woman; as such we could scarcely dislike her - she was only an Object of contempt.

Sophia's disorder turned into a galloping consumption which carried her off in a few days. Her last words to Laura were:

Beware of fainting fits. Though at the time they may be refreshing and agreeable, yet believe me they will in the end, if too often repeated and at improper seasons, prove destructive to your constitution. Run mad as often as you chuse; but do not faint --.

After burying Sophia, Laura took a stage coach to Edinburgh and in it she found Sir Edward, Augusta, the aunt and her husband, (she had married the man who drove the coach) Lady Dorothea, Philander and Gustavus in the Basket, (who favoured her with their life and adventures) and her dear friend, Isabel, the mother of Marianne, to whom she was writing the letters. Laura told them what had happened to her and when they arrived at Edinburgh, Sir Edward gave her a pension and she "retired to one of the Romantic Villages in the Highlands of Scotland."



Criticism: Love and Friendship is an epistolary nonsense novel, taking-off the romance of sentiment. It shows competent familiarity with the earmarks of conventional romance and a faculty for detached critical and satirical comment extraordinary in such a young writer. It is doubtful that Jane Austen wrote Love and Friendship for publication, but in literary quality it should rank with the best minor burlesques of the period, being executed from start to finish with unflagging spirit. With astonishing deftness, this little story tells off the chief vices and exposes to ridicule the fictional product of the age.

It may be said that Love and Friendship is an exploitation of Rousseau's fundamental doctrine concerning the importance of feeling in its relation to conduct: primary emotions and instinctive judgments are a more trustworthy basis for action than are reflection, caution and advice. Jane Austen's brother, Henry, while at Oxford, contributed to The Loiterer a paper on the sentimental school of Rousseau in 1789. Jane may have been old enough to appreciate a family discussion on the subject, or she may have acquired a knowledge of Rousseau through the novels of Madame de Genlis, a disciple of Rousseau, to whose work she makes several references in her letters.

At any rate, in Love and Friendship feeling is the acknowledged guide to conduct; action is always impulsive. For instance, in her meeting with Charles, Laura instinctively recognizes him as the only one for her. She immediately senses, too, that her grandfather is the elderly owner of the coroneted coach. In both cases,



action is based on intuitive judgment. Feeling is also the guide to instant and inviolable friendships: when Laura and Sophia meet, they immediately throw themselves into each other's arms and swear undying frinedship. Feeling is fed by the sight of feeling until it becomes too poignant to be endured and ends in unconsciousness. G.K. Chesterton in his preface to the volume of Love and Freindship has called it

a satire on the fable of the fainting lady -- but it is the whole point of this little skit that the swoon of sensibility is not satirized because it was a fact, even in the sense of fashion, but satirized solely because it was fiction.<sup>1</sup>

Love and Freindship is an attack upon the epistolary method of writing a novel with its inevitable restrictions. The very first letter written in it, with its emphasis placed upon the reason for writing, is a satiric thrust at Richardson's Clarissa. The self-consciousness imposed upon a character by this method is also absurdly illustrated when Laura is driven to describe her own appearance in the process of going mad.

In Love and Freindship there is a mild reflection of the romance of roguery in the adventures of Laura and Sophia, in the idle curiosuty of Laura who listens at keyholes and in the inability of Sophia and Augustus to distinguish between what belongs to them and to others. These characters illustrate the discrepancy between noble sentiment and ignoble conduct. There is

1. Preface to Love and Freindship, p. vii.



also a magnificent disregard for parental authority - to wit: Edward's saying "No! never shall it be said that I obliged my father," as well as intimate confessions of past life and experiences by several of the characters with intent to shock the reader. In it, there is impatience with the strangely varied and exotic births of the heroes and heroines in the Gothic novel.

#### Laura's father

was a native of Ireland and an inhabitant of Wales: her mother was the natural daughter of a Scotch Peer, by an Italian opera-girl.

One can recall that Jane Austen, with the exception of Harriet Smith in Emma, never created a character whose parents were questionable in her mature novels.

In Love and Friendship Jane Austen recognizes the ludicrous possibilities of the word or phrase misused:

He told us that he was the son of an English baronet, that his mother had been many years no more, and that he had a sister of the middle-size.

In this little book Jane Austen spared nothing that she found suitable for laughter in the sentimental fiction of her time, and in its satiric humor there is something of the unexpectedness and precision of her mature humor. With the exception of horror, all the plague spots of sentimental romance have been left uncovered. Worthy of note is Jane's ability at the age of sixteen to leave no loose ends dangling. She gathers all her characters in the stagecoach and neatly and proficiently disposes of each one, the heroine retiring to a romantic village in the highlands of Scotland.

and the other two were not so well known. The first was a  
large white bird with a long beak, which was said to be a  
swallow. The second was a small bird with a short beak,  
which was said to be a sparrow. The third was a large  
black bird with a long beak, which was said to be a crow.  
The fourth was a small bird with a short beak, which was  
said to be a sparrow. The fifth was a large black bird with  
a long beak, which was said to be a crow. The sixth was a  
small bird with a short beak, which was said to be a sparrow.  
The seventh was a large black bird with a long beak, which  
was said to be a crow. The eighth was a small bird with a  
short beak, which was said to be a sparrow. The ninth was a  
large black bird with a long beak, which was said to be a crow.  
The tenth was a small bird with a short beak, which was  
said to be a sparrow. The eleventh was a large black bird with  
a long beak, which was said to be a crow. The twelfth was a  
small bird with a short beak, which was said to be a sparrow.  
The thirteenth was a large black bird with a long beak, which  
was said to be a crow. The fourteenth was a small bird with a  
short beak, which was said to be a sparrow. The fifteenth was a  
large black bird with a long beak, which was said to be a crow.  
The sixteenth was a small bird with a short beak, which was  
said to be a sparrow. The seventeenth was a large black bird with  
a long beak, which was said to be a crow. The eighteenth was a  
small bird with a short beak, which was said to be a sparrow.  
The nineteenth was a large black bird with a long beak, which  
was said to be a crow. The twentieth was a small bird with a  
short beak, which was said to be a sparrow. The twenty-first was a  
large black bird with a long beak, which was said to be a crow.  
The twenty-second was a small bird with a short beak, which was  
said to be a sparrow. The twenty-third was a large black bird with  
a long beak, which was said to be a crow. The twenty-fourth was a  
small bird with a short beak, which was said to be a sparrow.  
The twenty-fifth was a large black bird with a long beak, which  
was said to be a crow. The twenty-sixth was a small bird with a  
short beak, which was said to be a sparrow. The twenty-seventh was a  
large black bird with a long beak, which was said to be a crow.  
The twenty-eighth was a small bird with a short beak, which was  
said to be a sparrow. The twenty-ninth was a large black bird with  
a long beak, which was said to be a crow. The thirtieth was a  
small bird with a short beak, which was said to be a sparrow.

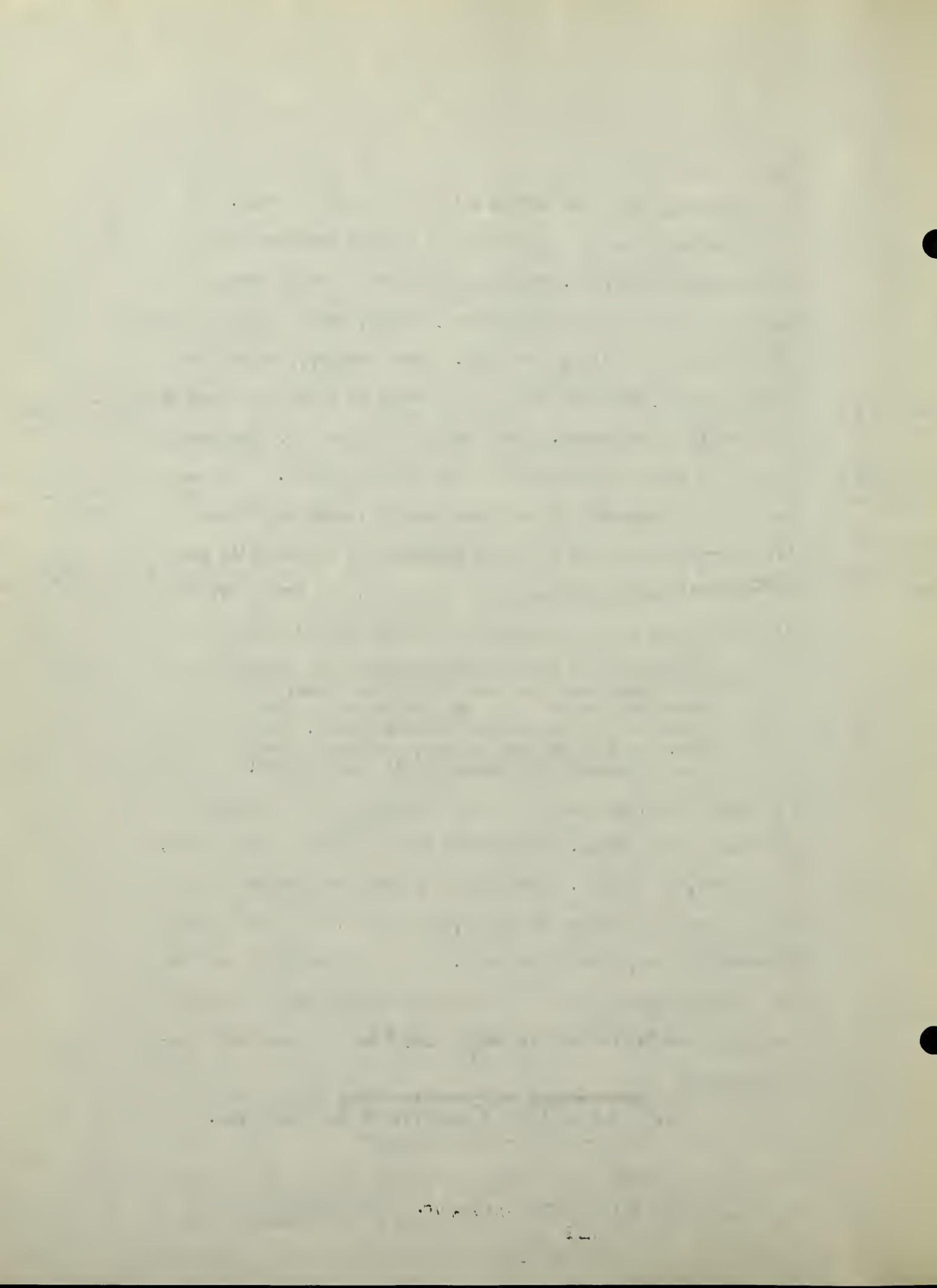
Lesley Castle

Lesley Castle is an unfinished novel in epistle form. The novel develops from the correspondence between Margaret Lesley and Charlotte Lutterell. Margaret and Matilda Lesley live at Lesley Castle with their young niece, Louisa, whose mother has run off and deserted child and husband. Their brother, Lesley, the child's father, has left the child in their care while he goes off to mend his broken heart. Their father is in London, "gay and dissipated and thoughtless at the age of fifty-seven." This news is written by Margaret to Charlotte, who in return receives a letter from Charlotte telling how Margaret has been cooking for her sister's wedding, laboring day and night, and of her great disappointment, when her sister came running in one day -

with a face as White as Whiptsyllabub and told me  
that Henry had been thrown from his horse, had  
fractured his Scull and was pronounced by his  
surgeon to be in the most eminent Danger. Good  
God! (said I) you dont say so, Why what in the  
name of Heaven will become of all the Victuals!

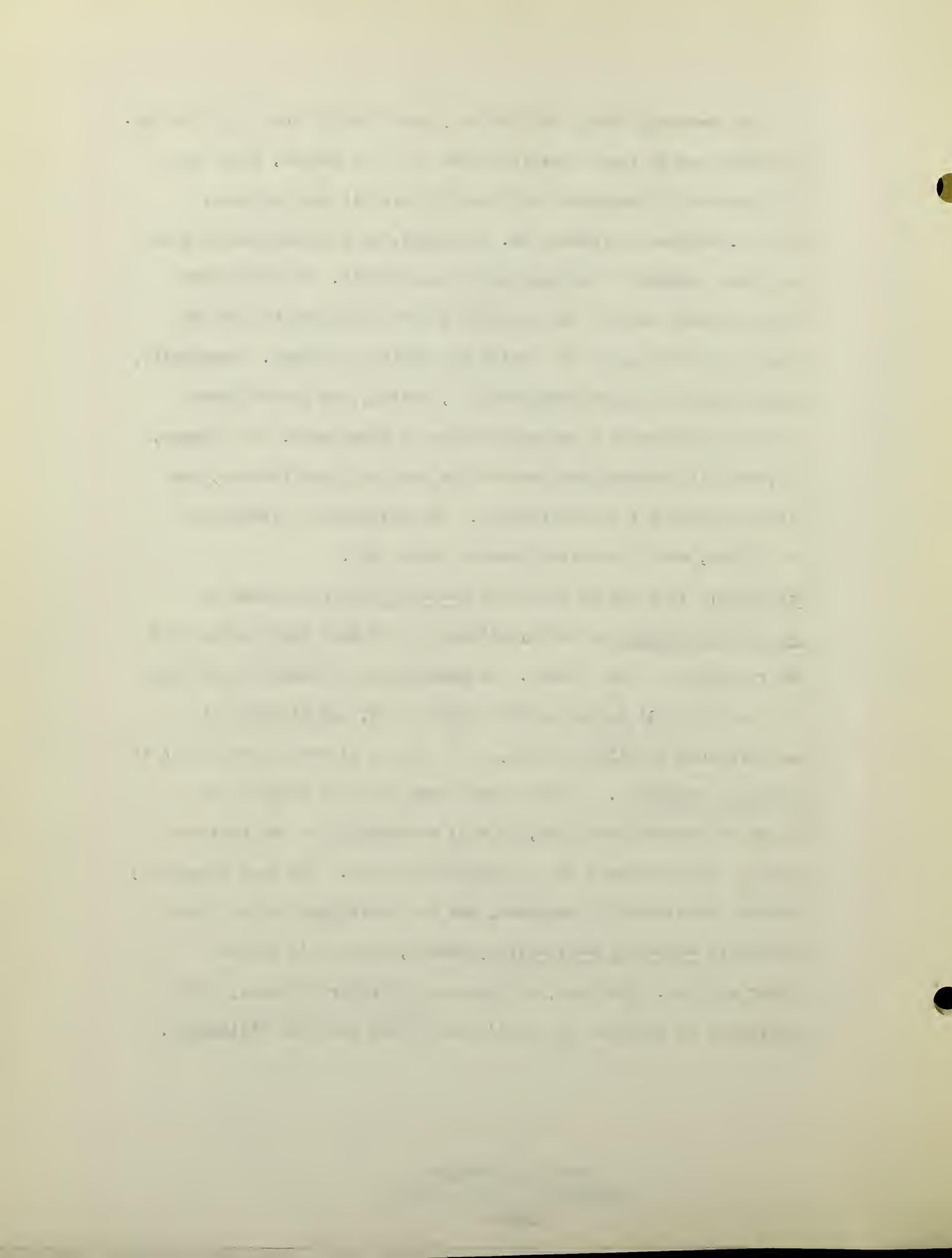
Henry dies, despite the victuals, and Charlotte manages to get most of them eaten. Charlotte's family plans to take Eloisa, her sister, to Bristol. Then Charlotte furnishes Margaret with information that Margaret's father, Sir George, is going to marry a friend of hers, Susan Fitzgerald. This Sir George does and he and his wife come to visit at Lesley Castle, so that her Ladyship may get a look at her two stepdaughters, who have described themselves as

very handsome and the greatest of our Perfection is  
that we are entirely insensible of them ourselves.



Her Ladyship brings her brother, who falls in love with Matilda. The whole family leaves Lesley Castle to go to London, where they meet friends of Charlotte and Eloise Lutterell: the Marlowes, and Mrs. Marlowe's brother, Mr. Cleveland, to whom Margaret becomes very much attached - but apparently to no avail. In the course of the letters we also are acquainted with the story behind the romance of both Lesley and Louisa and Eloisa and Henry. Eventually, Margaret gets news that their brother, Lesley, has turned Roman Catholic and married a Neapolitan Lady of great rank. She learns, too, that his ex-wife, with whom he is now very good friends, has likewise married a Roman Catholic. The Lesleys are planning to go to Rome, when the correspondence breaks off.

Criticism: It might be said that Lesley Castle ranks next to Love and Friendship in merit, although it is much less amusing and the burlesque is more forced. In description of locality and title it is a very mild parody on the Gothic novel, and although it contains some excellent satire, it is not so cleverly executed as in Love and Friendship. In this novel Jane is again holding the mirror up to sentimentalism, as well as laughing at the faults of technic often observed in the epistolary novel. The best situation, however, considerably toned down, was to furnish one of the chief motives of Sense and Sensibility, namely, Margaret's little affair with Mr. Cleveland, and its unsatisfactory outcome, which reminds us of Marianne Dashwood's unrequited love for Willoughby.



The History of England from the Reign of Henry the 4th to the Death of Charles, the First, by a Partial, Prejudiced and Ignorant Historian.

This little history is just what it claims to be - it is certainly ignorant and prejudiced. Each kings' reign is treated in an amiable and off-hand manner. However, its humor causes one to overlook its inaccuracy. Henry the 8th is described as a king:

whose only merit was his not being quite as bad as his daughter, Elizabeth.

Mary of Scotland is the object of Jane's youthful adoration and Elizabeth is the object of her spleen - "that disgrace to humanity, that pest of society, Elizabeth." Jane disliked Elizabeth intensely for what she had done to Mary of Scotland. She finishes her history of Elizabeth by saying:

She died so miserably that were it not an injury to the memory of Mary I should pity her.

Jane closes her History of England by saying:

My principal reason for undertaking the History of England being to prove the innocence of the Queen of Scotland, which I flatter myself with having effectually done, and to abuse Elizabeth - tho' I am rather fearful of having fallen short in the latter part of my scheme.

Criticism: The History of England is merely the work of a normally clever child. It lacks the sparkle and uncanny cleverness of Love and Friendship, but it has its moments of humor. Jane's N.B. to her dedication is very amusing. "There will be very few Dates in this History" - which is exactly the kind of history book that most people would like to study. However, in the reign of Henry VIII, after mention of Anne Boleyn's plea to the king, this



comment follows:

Tho I do not profess giving many dates, yet as I think it proper to give some and shall of course make choice of those which it is most necessary for the reader to know, I think it right to inform him that her letter to the king was dated on the 6th of May.

In Goldsmith's History of England, he quotes a letter, supposed to be Anne's, ending with the words, "From my doleful prison in the tower, this sixth of May." This impudent bow of acknowledgment seems to confirm the impression that Jane wrote her history in mimicry of her favourite historian.

The scraps and collections of letters which complete the volume of Love and Freindship are of interest in revealing again the literary background of the author, her acquaintance with epistolary novels, sentimental comedy, seventeenth century character writing and books of travel, descriptive of the British Isles. They are of further interest, too, in revealing here and there a situation, a name, a character which is to hold a conspicuous place in her mature works. These features will be discussed later in the findings and conclusions of this thesis.

the first time I have seen it. It is a very  
handsome specimen. The shell is  
about 10 cm. long and 5 cm. wide.  
The body is very large and strong.  
The head is well developed with  
large eyes and strong jaws.  
The body is covered with thick skin  
and has several rows of sharp  
teeth along the sides.  
The fins are well developed and  
the tail is very strong.  
The color is a mottled brown  
and tan pattern.

VOLUME THE THIRD

We have no description of the note book entitled Volume the Third. It is extant but has not been published, except for the few specimens given in Jane Austen, Her Life and Letters.

Volume the Third is entitled Effusions of Fancy by a very Young Lady, consisting of Tales in a style entirely new.

Volume the Third contained

Evelyn - dedicated to Miss Mary Lloyd (James Austen's second wife).  
Kitty or The Bower - dedicated to Miss Austen, dated August, 1792.

This volume has not been published, so I can merely state what I have read about the material in it.

Evelyn - nothing is said of Evelyn other than it is supposed to be pure extravaganza.

Kitty or The Bower - Catherine lives with her aunt in Devonshire, five miles from Exeter. Some friends of her aunt, a Mr. Stanley, M.P., his wife and daughter came to visit them. Mr. Stanley's son turns up unexpectedly and pays great attention to Catherine, much to the disgust of the aunt, who has a detestation of all young men. The tale comes to an abrupt conclusion with the departure of the guests.<sup>1</sup>

Criticism: This unfinished story, as outlined, has points of resemblance to Northanger Abbey, beside the title or heroine's name. Mrs. Stanley's daughter is very foolish and suggestive of Isabella Thorpe. The Life and Letters mentions that is is amusing at times, but obviously immature.

1. Life and Letters, p. 55.



## CHAPTER V

FINDINGS AND CONCLUSIONS

After a thorough study of Jane Austen's family and early life, one reaches the conclusion that had her family and background been other than what they were, Jane Austen's novels would not be the novels we know. Jane Austen was a home product, and

it is this wedding of culture with domesticity  
that gave birth to Jane Austen and her works;  
genius was fairy godmother to the child.

Every line she wrote indicated an individuality of her own, but under different home conditions her individuality would have been expressed in a different direction. She would not have produced

the little bit (two inches wide) of ivory on which  
she worked with so fine a brush, as produces little  
effect, after much labour.<sup>2</sup>

Jane Austen began writing when the romantic movement was approaching its zenith. Most of the novels of this period belonged to two classes: the novel of purpose and the Gothic romance. With neither of these interests, social reform or sentimentalism, was Miss Austen as an artist in sympathy. However, she was an avid reader of the romantic novel and from it drew her inspiration, even though the novels were mediocre or worse than mediocre. Her genius flourished best in this unsatisfactory soil. She was a person of reasonableness, endowed with a glorious sense of humour and unerring critical taste, and as such, placed in this trashy fictional environ-

1. Life and Work, p. 9.  
2. Ibid, p. 175.



ment, the logical outcome was a satirist.

Her bent toward satire appeared very early. Her first stories were of a very slight and flimsy nature, according to the Memoir, intended as nonsense and usually preceded by a dedication of mock solemnity to some member of her family. This type appears in Volume the First of her juvenilia. The stories of her second stage, which appear in the volume entitled Love and Freindship, her second volume of juvenilia, instead of being faithful copies of nature, were generally burlesques, ridiculing the improbable events and exaggerated sentiments with which she had met in sundry romances. Volume the Third contained the same type of material.

Each absurdity of which the late eighteenth century romantic novel was guilty is uncovered in the juvenilia, to be laughed at: perfection, both moral and physical, tedious recital of a character's past life, contrasts of characters carried to ridiculous extremes, poor motivation leading to absurd incident, précieuse sentiment, attenuated death scenes, and inflated diction, with special emphasis placed on faulty technic and substitution of an illusory world, for the actual world as the novelist knew it.

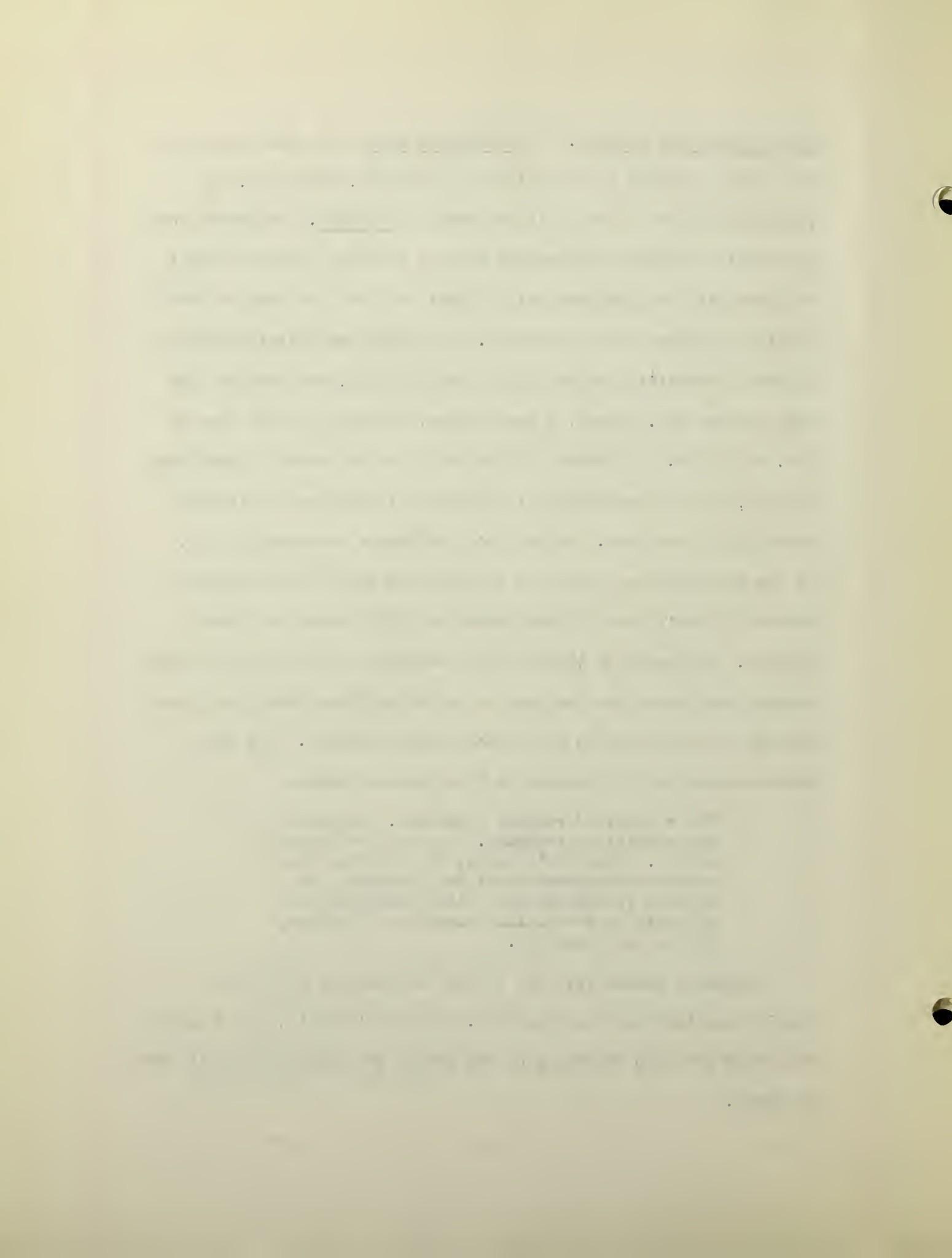
These early tastes and opinions of Jane Austen did not change when she began to write her full-fledged novels. Many of them appear in a stronger light, maturity adding strength to her convictions and opinions. Jane Austen's perpetually amused consciousness of contrast between the actual world and the illusory world of the Gothic romance appears again in Northanger Abbey, a take-off on Mrs. Radcliffe's

the same time, the author has been able to make a number of observations which will be of interest to those who are interested in the study of the life history of the species. The author wishes to thank Dr. G. E. Muller for his help in the preparation of this paper.

The Mysteries of Udolpho. In Northanger Abbey Miss Austen sets up this famous romance as an idol for her heroine, Catherine, who reconstructs her own world in the terms of Udolpho. Catherine does not consider herself good enough to be a heroine; she must find a handsome girl to play that role, a fact to which the average novel of that day gave great prominence. She picks out Isabella Thorpe, and when Isabella's conduct spoils the illusion, she decides upon the deceased Mrs. Tilney, a just choice, according to the laws of Mrs. Radcliffe. In General Tilney Catherine discovers a Montonian villain, who has persecuted his wife and allowed her to die under strange circumstances. Catherine's sufferings are merely comic, as the sufferings of a heroine of burlesque should be, except for General Tilney's last affront which certainly caused her great anguish. The humor of incongruity between the ideal and the actual, between what Catherine imagines to be taking place before her eyes and what is happening in fact reaches great heights. But Jane Austen enjoys bringing Catherine to a state of sense:

The visions of romance were over. Catherine was completely awakened. Charming as were all of Mrs. Radcliffe's works, and charming even as were the works of all her imitators, it was not in them perhaps, that human nature, at least in the midland counties of England, was to be looked for.

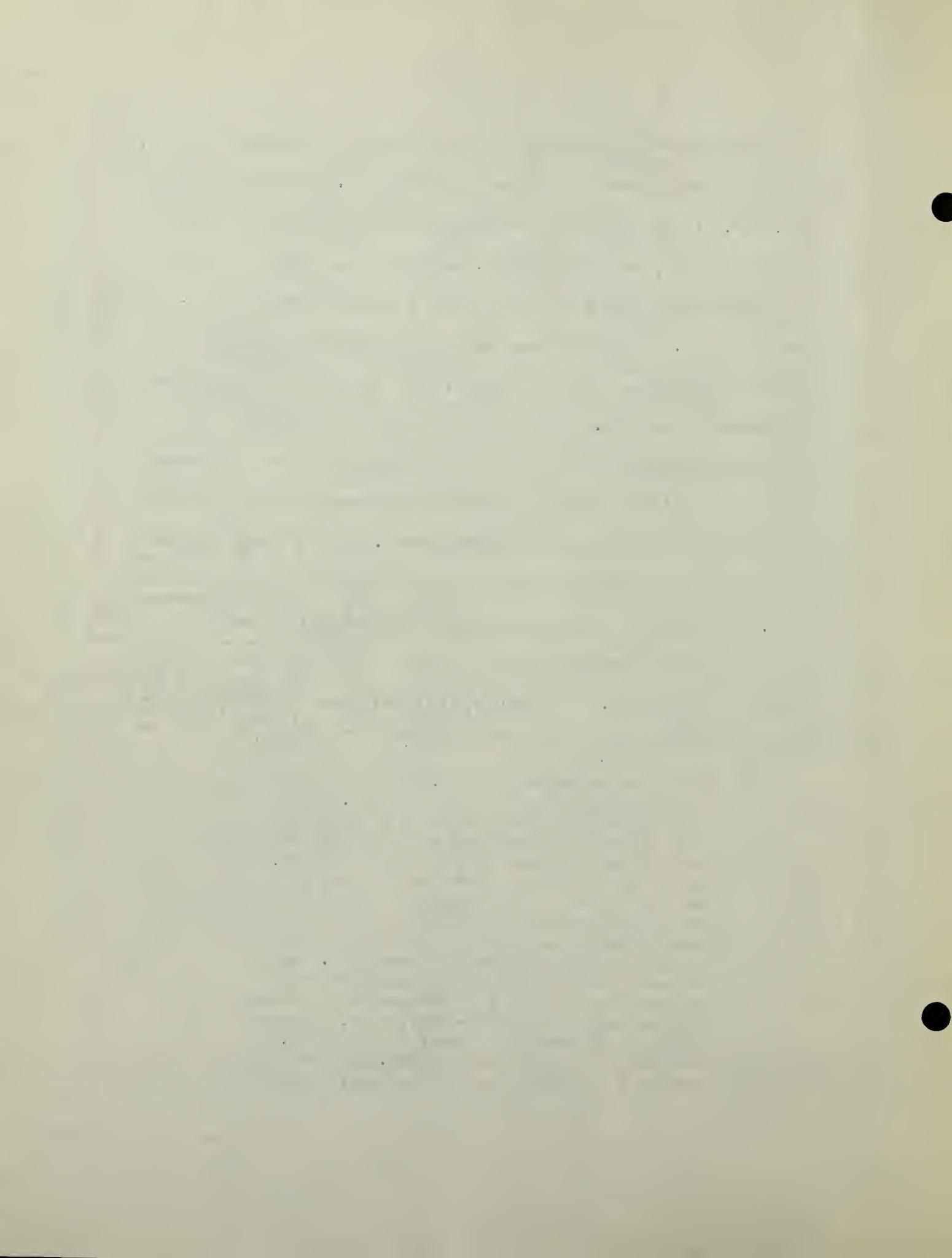
Catherine awakes from her visions of romance, when Henry gently disillusioned her about Mrs. Radcliffe's world, and discovers with fear that the happiness of the actual world may be slipping out of reach.



In Emma there is another substitution of the world of illusion, this world being based on the novel of intrigue. Emma knows that she, too, is not suited for the role of a heroine; a heroine must be illegitimate, and poor Harriet, being the only acquaintance who fulfilled this qualification, is chosen - and with almost disastrous results. Like Catherine, Emma is surprised to find on awakening from the world of illusion, that the actual world can be a pleasant experience.

Another earmark of the world of illusion which Jane burlesqued in her juvenilia and carried over to her mature novels is the belief that the climax be reached by violent means. In the novels of the late eighteenth century this was usually attempted or actual seduction. In Northanger Abbey she attacks this recurrent vice of the second rate novelist, insisting that such a danger is the exception rather than the rule. Her opinion on the subject is clear from the moment of Catherine's departure for Bath, at which time:

The maternal anxiety of Mrs. Morland will be naturally supposed to be most severe. A thousand alarming presentiments of evil to her beloved Catherine from this terrific separation must oppress her heart with sadness, and drown her in tears for the last day or two of their being together; and advice of the most important and applicable nature must of course flow from her wise lips in their parting conference in her closet. Cautions against the violence of such noblemen and baronets as delight in forcing young ladies away to some remote farm-house, must, at such a moment, relieve the fulness of her heart. Who would not think so? But Mrs. Morland knew so little of lords and baronets, that



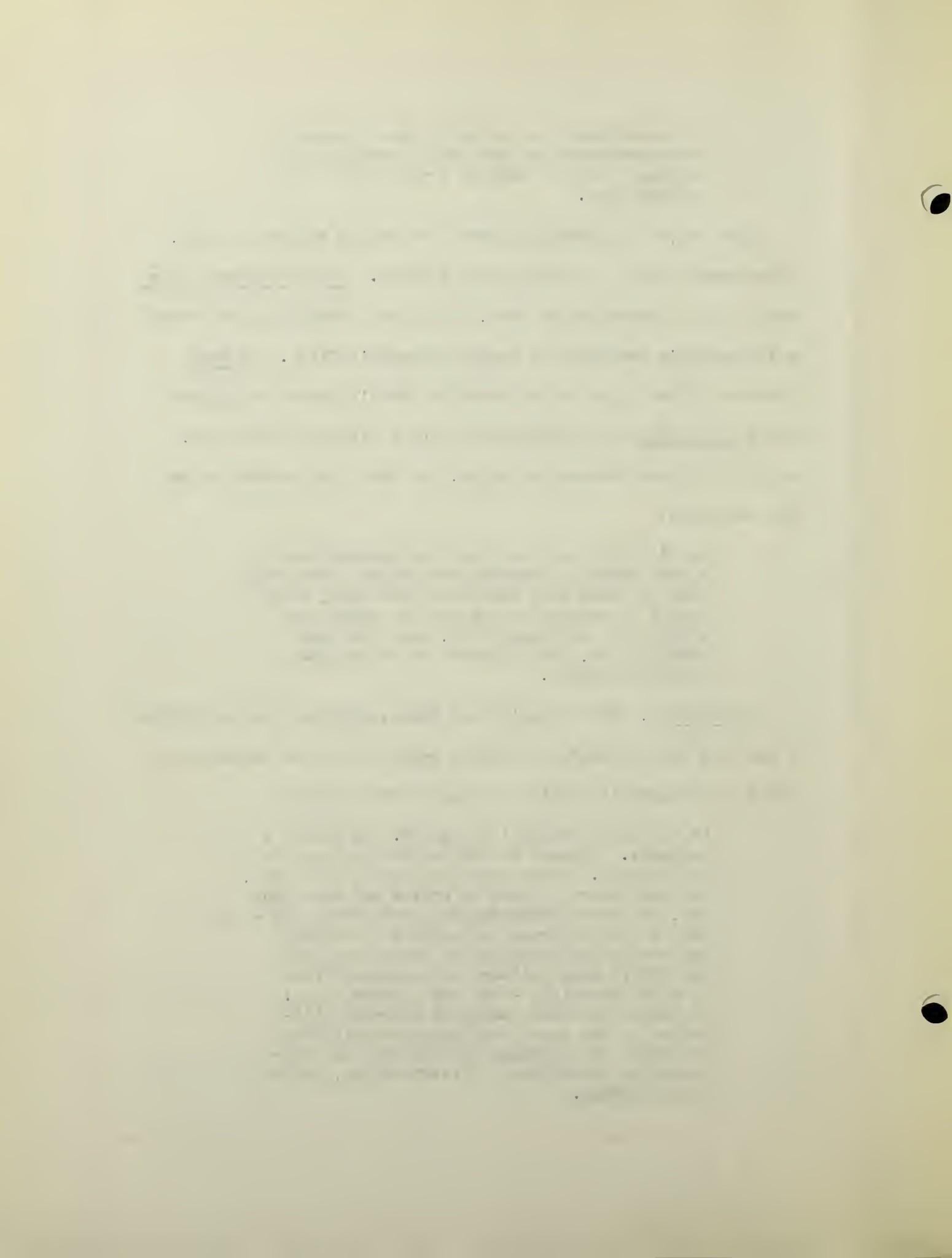
she entertained no notion of their general mischievousness and was wholly unsuspicuous of danger to her daughter from their machinations.

Miss Austen apparently believed in untying the knot gently, rather than cutting it sharply with a knife. Sense and Sensibility seems to be an exception to this, for in this novel the plot turns on Willoughby's seduction of Colonel Brandon's Eliza. In Emma misconduct gives place to indiscretion (Jane's secret engagement) and in Persuasion the indiscretion is of a different character, only its violence remains unchanged, and this Miss Austen did not take seriously:

By this time the report of the accident has spread among the workmen and boatmen about the Cobb and many were collected near them, to be useful if wanted, at any rate to enjoy the sight of a dead young lady, nay, two dead young ladies, for it proved twice as fine as the first report.

In Sanditon, Jane Austen's last novel, on which she was working at the time of her death, Sir Edward Denham turns the conventional climax of innumerable novels into unlicensed absurdity:

It was Clara he meant to seduce. He knew his business. Already he had had many musings on the subject. If he were constrained so to act, he must naturally wish to strike out something new, to exceed those who had gone before him - and he felt a strong curiosity to ascertain whether the neighborhood of Timbuctoo might not afford some solitary house adapted for Clara's reception; - but the expense, alas! of measures in that masterly style was ill-suited to his purse, and prudence obliged him to prefer the quietest sort of ruin and disgrace for the object of his affections, to the more renowned.



In Northanger Abbey the tedious recital of a character's past life is again made sport of, as in the juvenilia. When Mrs. Thorpe endeavours to tell Mrs. Allen all about her life and her children since being at school with her, Mrs. Allen, instead of enjoying an account of her life and adventures -

was forced to sit and appear to listen to all these maternal effusions, consoling herself, however, with the discovery that the lace on Mrs. Thorpe's pelisse was not half so handsome as that on her own.

In this novel, too, we find Jane Austen's mockery of faulty construction and the makeshifts to which a novelist resorts in order to disguise it, when Elinor Tilney marries a young gentleman hitherto unknown to us, of whom:

I have only to add (aware that the rules of composition forbid the introduction of a character not connected with my fable) - that this was the very gentleman whose negligent servant left behind him that collection of washing bills, resulting from a long visit at Northanger Abbey, by which my heroine was involved in one of her most alarming adventures.

However, Jane commits the same fault herself in Persuasion, in her awkwardly contrived reminiscences of Mrs. Smith and Nurse Rook on Mr. Elliot's shady past.

Sense and Sensibility contains excellent satire on the novel of feeling or sentiment. Here, too, Miss Austen is carrying on the work which she started in Love and Friendship. Marion Dashwood, abandoned by a young, handsome, romantic but worthless Willoughby indulges for days in a performance of hysterics, eventually resulting in a dangerous fever. However, not too long after her recovery she is led to the altar by a gentleman: -



whom two years before, she had considered too old to be married - and who still sought the constitutional safeguard of a flannel waistcoat.

Jane Austen found great satisfaction in bringing Marianne to her senses.

In disposing of Willoughby, Jane Austen is again protesting clearly against the novel reader's satisfaction, - in having justice meted out regardless of human psychology and the law of cause and effect. Of Willoughby she writes:

But that he was forever inconsolable - that he fled from society, or contracted an habitual gloom of temper, or died of a broken heart, must not be depended on - for he did neither. He lived to exert, and frequently enjoy himself. His wife was not always out of humor, nor his home always uncomfortable. And in his breed of horses and dogs, and in sporting of every kind, he found no inconsiderable degree of domestic felicity.

Another instance occurs in the case of Edward Ferrars in the same novel. Because of his reported engagement to a woman in every way his inferior, he was disinherited by his mother in favor of a worthless, younger brother, who later married this woman, Edward still being refused complete forgiveness by his obstinate parent. Jane Austen seems almost cynical here in protest against the improbable happy ending.

This may seem contrary to the author's usual practice of allowing a happy ending, because in Pride and Prejudice, Emma, Persuasion and Northanger Abbey she satisfies the most exacting demands for happiness. In Mansfield Park there is a sober turn in the denouement, but Jane Austen prefers to show that some happiness was achieved.



Whether an ending be happy or unhappy, what she wants is the logical consequence of what goes before, despite the reader's sensibilities. She demands the natural working out of cause and effect. For every happy ending which she writes she has laid a firm foundation in the preceding pages of the novel.

Throughout Jane Austen's works, beginning with the juvenilia, we find an interest in the picturesque, with special reference to Gilpin's tours or to traveling in Wales and the English Lake Country. Her pleasure in books of this character, however, did not prevent her from detecting in them elements of extravagance and from holding them up to ridicule. In Love and Friendship in A Letter from a Young Lady on a Tour through Wales, she writes:

Fanny has taken many drawings of the country, which are very beautiful, tho' perhaps not such exact resemblances as might be wished, from their being taken as she ran along.

Gilpin's recommendation of the pursuit of the picturesque cannot save this popular interest from satire. In Sense and Sensibility Edward Ferrar glances at its absurdities in his argument with Marianne as to the romantic properties of cattle-thieves, whom Gilpin persists in calling banditti.

In Northanger Abbey there is implied mockery of the picturesque notions as to absolute values in landscape within Henry Tilney's - lecture on the picturesque, in which his instructions were so clear, that Catherine soon began to see beauty in everything admired by him, and her attention was so earnest, that he became perfectly satisfied of her having a great deal of natural taste. He talked of fore-grounds, distances, and second distances - side screens and perspectives - light and shades; and Catherine was so



hopeful a scholar, that when they gained the top of Beechen Cliff, she voluntarily rejected the whole city of Bath, as unworthy to make part of a landscape.

In addition to the early tastes and opinions of Jane Austen which were carried over to her novels from the juvenilia, there are several characters who have their counterparts in the novels. A few characters in Pride and Prejudice seem to have made their first appearances in the juvenilia.

The most obvious character is Lady Catherine de Burgh, who, without a doubt, started out as Lady Greville in Love and Freindship, in a Letter from a Young Lady in distressed Circumstances to her freind. She is almost a complete character sketch of Lady Catherine, with the same impertinent curiosity and abominable manners. The scene in Pride and Prejudice, wherein Charlotte is kept "outdoors in all this wind," is recalled by the scene in which Maria Williams was obliged to stand by Lady Greville's coach door "though the wind was extremely high and very cold."

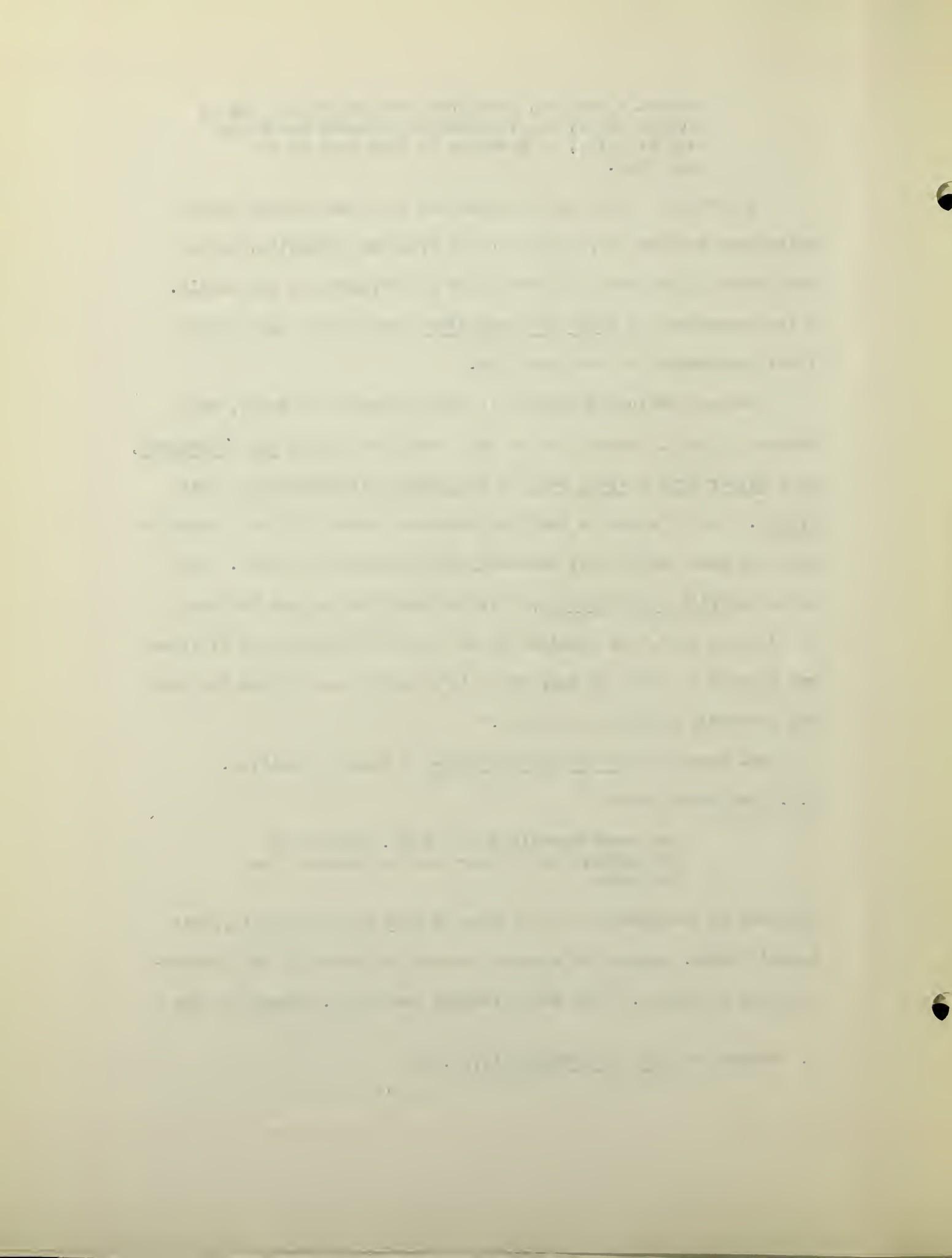
Mr. Bennett of Pride and Prejudice is vaguely familiar.

G.K. Chesterton hears

the unmistakeable voice of Mr. Bennett in the aggravating leisure and lucidity of the dialogue<sup>1</sup>

provoked by the knocking at the door in Love and Freindship, when Laura's father engages in speculation and conjecturing and procrastination of action. This scene reminds one of Mr. Bennett in the

1. Preface to Love and Freindship, p. xii



second chapter of Pride and Prejudice, when he withholds the information from his family of having called on Mr. Bingley until he has teased them all to his own satisfaction.

The shadowy figure of Mary Bennett can be discerned in The Female Philosopher, a sketch in the scrap portion of Love and Friendship. This philosopher was -

the sensible, amiable Julia, who uttered sentiments of morality, worthy of a heart like her own; making most sensible reflections on the many changes in their situations, etc. From this subject she made a short digression to the instability of human pleasures and the uncertainty of their duration, which led her to observe that all earthly joys must be imperfect. She was proceeding to illustrate this doctrine by examples from the Lives of the Great Men, --

It seems probable that Jane Austen filled out this faint figure, developing along its lines the more robust figure of Mary Bennett.

The following sentence in Pride and Prejudice especially recalls The Female Philosopher, when Mr. Bennett speaks to Mary:

"What say you, Mary? for you are a young lady of deep reflection, I know, and read great books and make extracts?"

The progenitor of Charlotte Lucas can be found in Charlotte Lutrelle of Lesley Castle, who appears to be mainly interested in managing a home, cooking and eating. All through Lesley Castle runs the constant refrain over the lost victuals and her insatiable interest in food. Charlotte Lucas is of the domestic type too, being chiefly concerned with establishing a home for herself.

She tells Elizabeth in Pride and Prejudice "that she never claimed to be romantic. She asked only a comfortable home." Instead of attending a dinner party to which she and the Bennetts had been

the first time in the history of the world, the  
whole of the human race has been gathered  
together in one place, and that is the  
present meeting of the World's Fair.  
The great number of people here  
from all parts of the world, and the  
large amount of money spent by them,  
will be a great stimulus to the  
development of trade and commerce,  
and will help to bring about a  
new era of prosperity and happiness  
for all mankind.

invited, Charlotte was "wanted at home about the mince pies."

Chesterton finds "the first faint line in the figure of Fanny  
<sup>1</sup>  
 Price" in the daughter of the woman who befriended Laura and Sophia in Love and Freindship.

She was nothing more than a mere good tempered, civil and obliging young woman; as such we could scarcely dislike her - she was only an object of contempt.

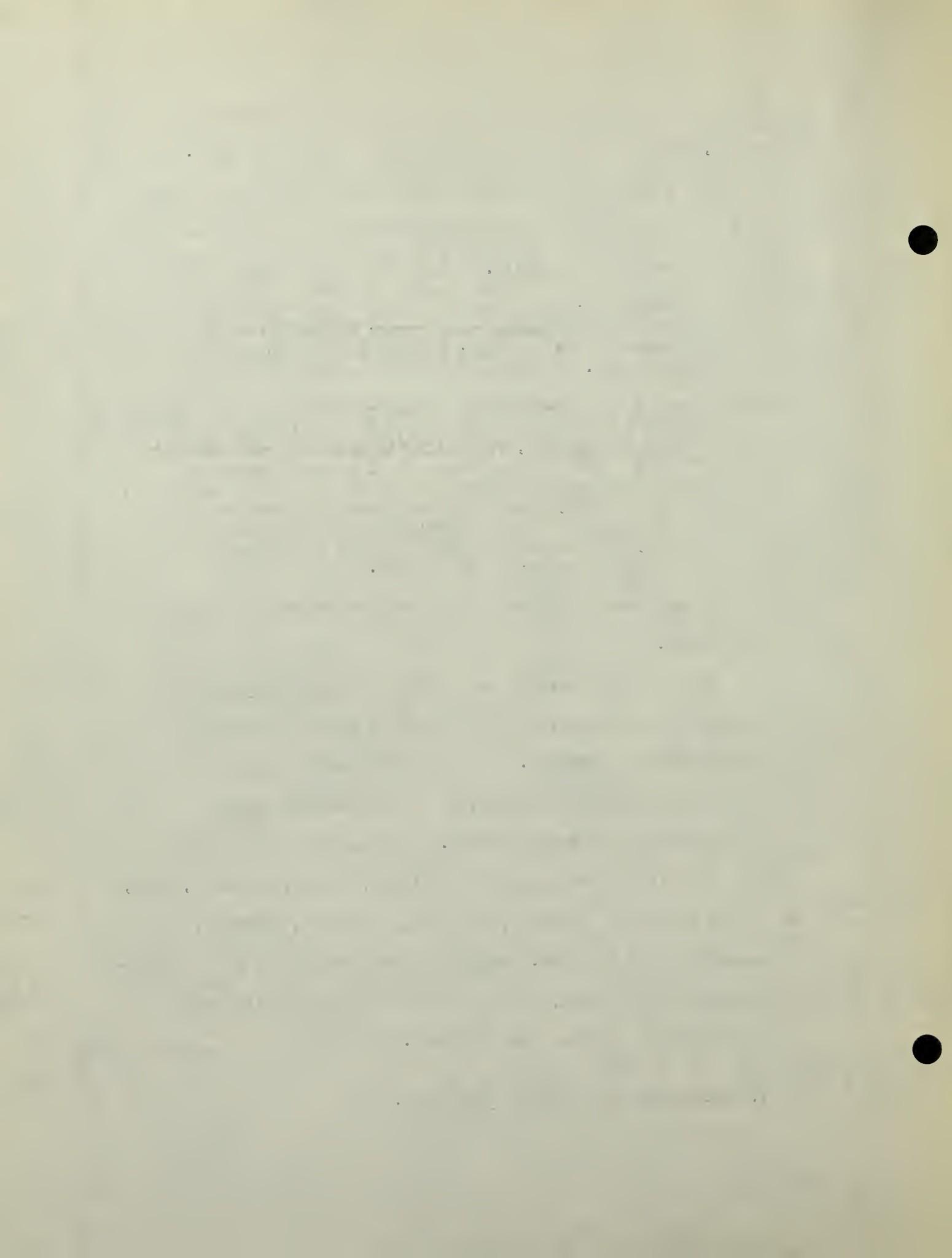
Fanny Price is described by her cousins -

though unworthy, from inferiority of age and strength, to be their constant associate, their pleasure and schemes were sometimes of a nature to make a third very useful, especially when that third was of an obliging, yielding temper; and they could not but own, when their aunt inquired into her faults, that 'Fanny was good-natured enough.'

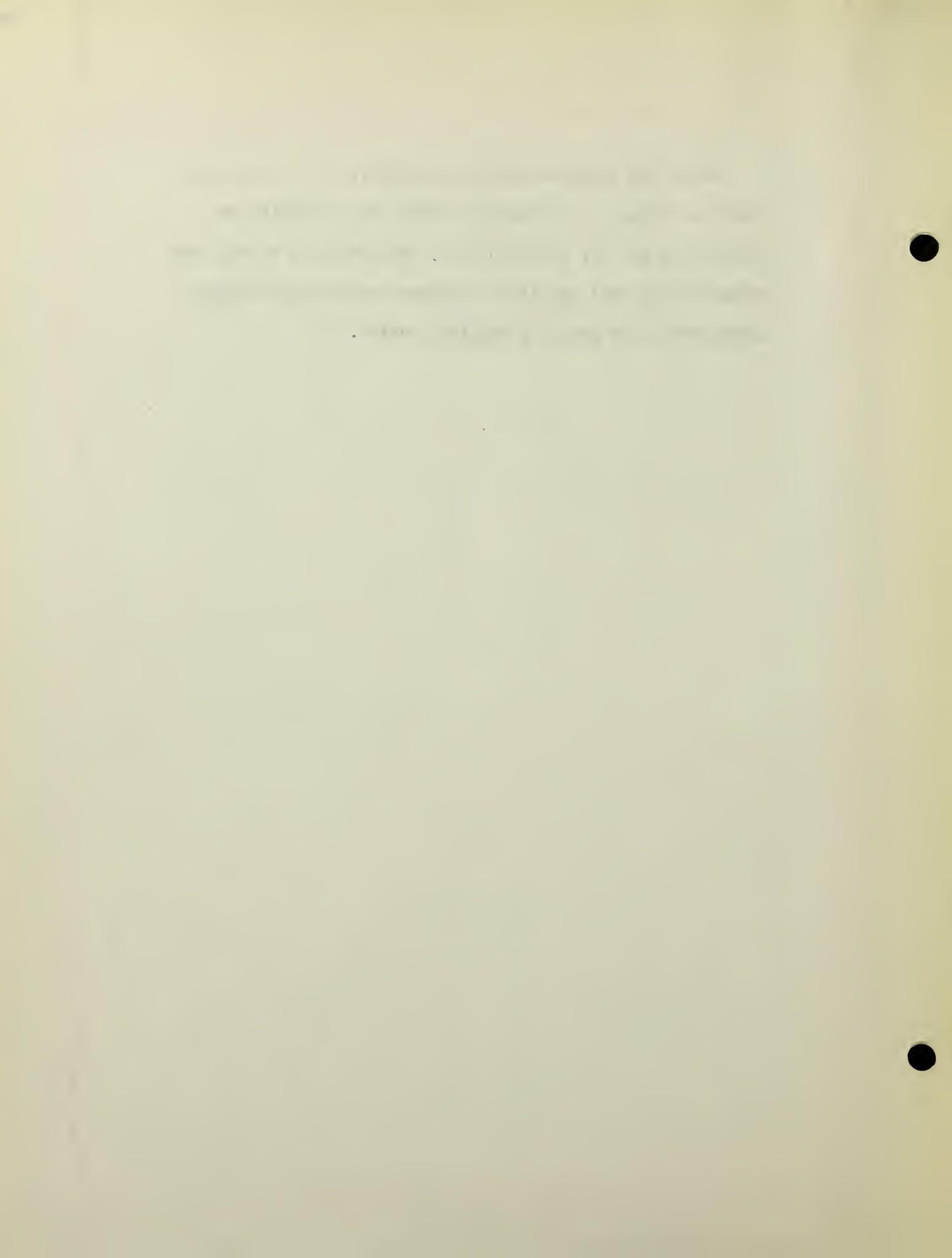
There does appear to be a faint resemblance between the two characters.

In the two letters of sentiment From a Young Lady crossed in Love to her freind, the young lady is being deserted by a fellow called Willoughby. It is interesting to think that so early in Jane Austen's career, she associated the name of Willoughby with a gentleman rake. Continually cropping up in the juvenilia are the names of Charlotte, Edward, Marianne, Jane, Maria, as well as Annesley, Musgrove, Cleveland, Crawford, Dashwood and Willoughby. Apparently Jane Austen had a very definite feeling for names, being partial to some and associating inferiority of character with others.

1. Preface to Love and Freindship, p. xi.



Using the above material as evidence, it is clear that there is a strong relationship between the juvenilia of Jane Austen and her mature novels, the juvenilia showing the beginnings of that artistic conscience which stands almost unrivaled in the range of English fiction.



SUMMARY

Jane Austen was born at Steventon on December 16, 1775. She was the daughter of George and Cassandra Austen. George Austen had graduated from Oxford in 1754 and received his B.D. in 1760. Francis Austen, his uncle, and a cousin, Mr. Knight, presented him with the livings at Deane and Steventon in 1764. He married Cassandra Leigh, the daughter of a clergyman, in 1764 and they had seven children. He had five sons, James, Edward, Henry, Francis, and Charles, and two daughters, Cassandra and Jane. James entered the church. Edward became the country squire, and Henry, late in life, was also ordained. Cassandra was Jane's only sister and they were deeply devoted to one another. Francis and Charles joined the navy, and both attained the rank of Admiral, Francis being G.C.B. and senior Admiral of Fleet at his death - aged ninety-one.

Jane was born between Francis and Charles. She and Cassandra at a very early age were sent to Oxford to be trained by a Mrs. Cawley, but they developed "putrid fever" and were brought home by their mother. Soon afterwards they went to the Abbey School in the Forbury at Reading, which was a rather loosely run institution, and at the age of nine Jane returned home, her formal education completed - and ready to be really educated by her father. Her cousin, Eliza de Feuillide, who later married her brother Henry, tutored her in French.



We hear conflicting stories about Jane Austen's appearance and disposition as a child. One cousin called her whimsical and affected, while another one called her one of the prettiest girls in England. She had a few intimate friends, amongst whom were the Biggs, the Lloyds and the Lefroys. Jane, who enjoyed dancing very much, often flirted and danced with Tom Lefroy, who later became Chief Justice of Ireland. Her brothers and sisters, as well as her parents, helped Jane as much as it was in their power with her novels.

Before delving into the juvenilia and the relationship between it and the mature novels, it might be worthwhile to give a brief survey of novelists contemporary with Jane Austen, some of whom had great influence on her work. The novelists of this period who attained any lasting fame were Scott, Miss Edgeworth, Miss Burney, Mrs. Radcliffe and M.G. Lewis. Miss Austen had genuine admiration for anything Fanny Burney or Maria Edgeworth wrote. Miss Burney's influence especially can be noted in Northanger Abbey and Pride and Prejudice. The best of Jane Austen's satire has been exercised upon the Gothic romance, particularly Mrs. Radcliffe's The Mysteries of Udolpho, which she took-off so cleverly in Northanger Abbey. Lewis's The Monk she casts a slur at by making it the favorite novel of John Thorpe, the rudest of all her characters.

Miss Austen mastered Richardson's works, according to her biographers, but she never made them her models. She disapproved of the epistolary method which he used, with its restricting conventions, as well as his sentimentality and meting out of justice



regardless of human psychology and the law of cause and effect.

She admired Scott's poetry, but objected to his use of extraneous material in his novels.

With this literary background and with a family attuned to her interests, Jane Austen began to write. As a very young girl she produced three notebooks, which formed a collected edition of her work up to June, 1793. She called them, Volume the First, Volume the Second and Volume the Third. The earliest scraps in Volume the First were light and flimsy, but were written in pure, simple English. Volume the Second contained Love and Friendship. With astonishing deftness this little story told off the chief vices and exposed to ridicule the fictional product of the age. Volume the Third has not been published, but it is said that it contained pure extravaganza.

After thoroughly studying Jane Austen's family and early life, as well as her literary background, one comes to the conclusion that each of these factors had a great influence on the type of work which she produced. Under different conditions her individuality would have expressed itself in another direction.

In the juvenilia each absurdity of which the late eighteenth century romantic novel was guilty is ridiculed: perfection, moral and physical, tedious recital of a character's past life, contrasts of characters carried to ridiculous extremes, poor motivation leading to absurd incident, *précieuse* sentiment, attenuated death scenes, inflated diction, faulty technic and the substitution of an illusory world for the actual world. These early tastes and opinions of



Jane Austen reappear in her mature novels. Miss Austen's perpetually amused consciousness of contrast between the actual world and the illusory world of the Gothic romance appears again in Northanger Abbey. In Emma there is another substitution of the world of illusion, but this world is based on the novel of intrigue.

Another earmark of the world of illusion which Jane burlesqued in her juvenilia, as well as in her mature novels, is the belief that the climax be reached by violent means. This was usually attempted or actual seduction. This recurrent vice of the second rate novelist is attacked in Northanger Abbey and in each of her novels, with the exception of Sense and Sensibility, is replaced by different types of indiscretion. Finally, in Sanditon the conventional climax of innumerable novels turns into unlicensed absurdity.

Miss Austen carried on the work which she started in Love and Friendship in Sense and Sensibility, which is an excellent satire on the novel of feeling or sentiment. The interest which she had in the picturesque, with special reference to Gilpin's tours or to traveling in Wales and the English Lake Country, does not prevent her from detecting in books of this type elements of extravagance, which she held up for ridicule in Sense and Sensibility and Northanger Abbey.

In addition to the early tastes and opinions of Jane Austen which were carried over to her novels from the juvenilia, there are several characters who have their counterparts in the novels.

Lady Catherine de Burgh, Mr. Bennett, Mary Bennett, Charlotte Lucas,



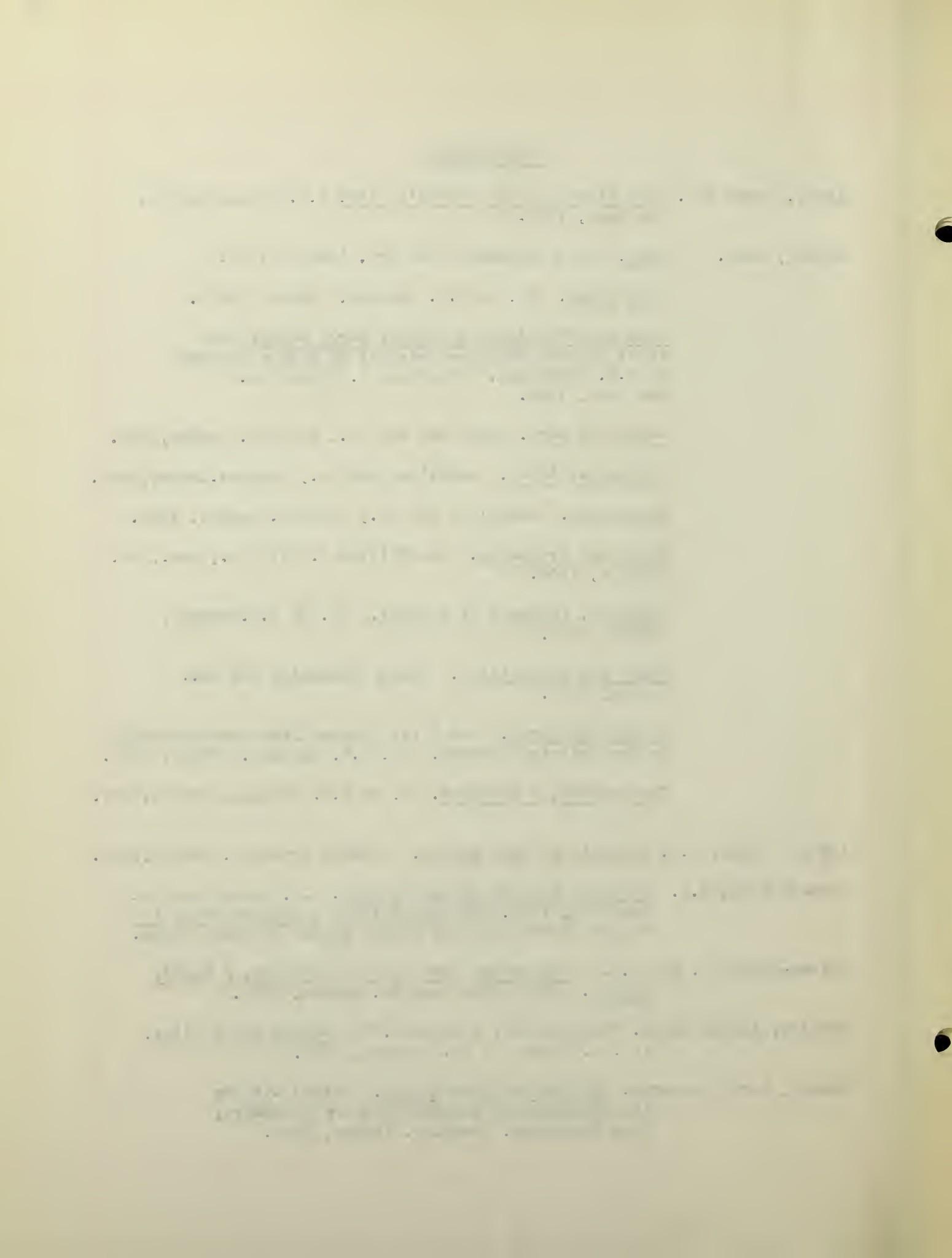
Fanny Price and Willoughby seem to have made their first appearance in the juvenilia.

Using the above material as evidence, it is clear that there is a strong relationship between the juvenilia of Jane Austen and her mature novels, the juvenilia showing the beginnings of that artistic conscience which stands almost unrivaled in the range of English fiction.

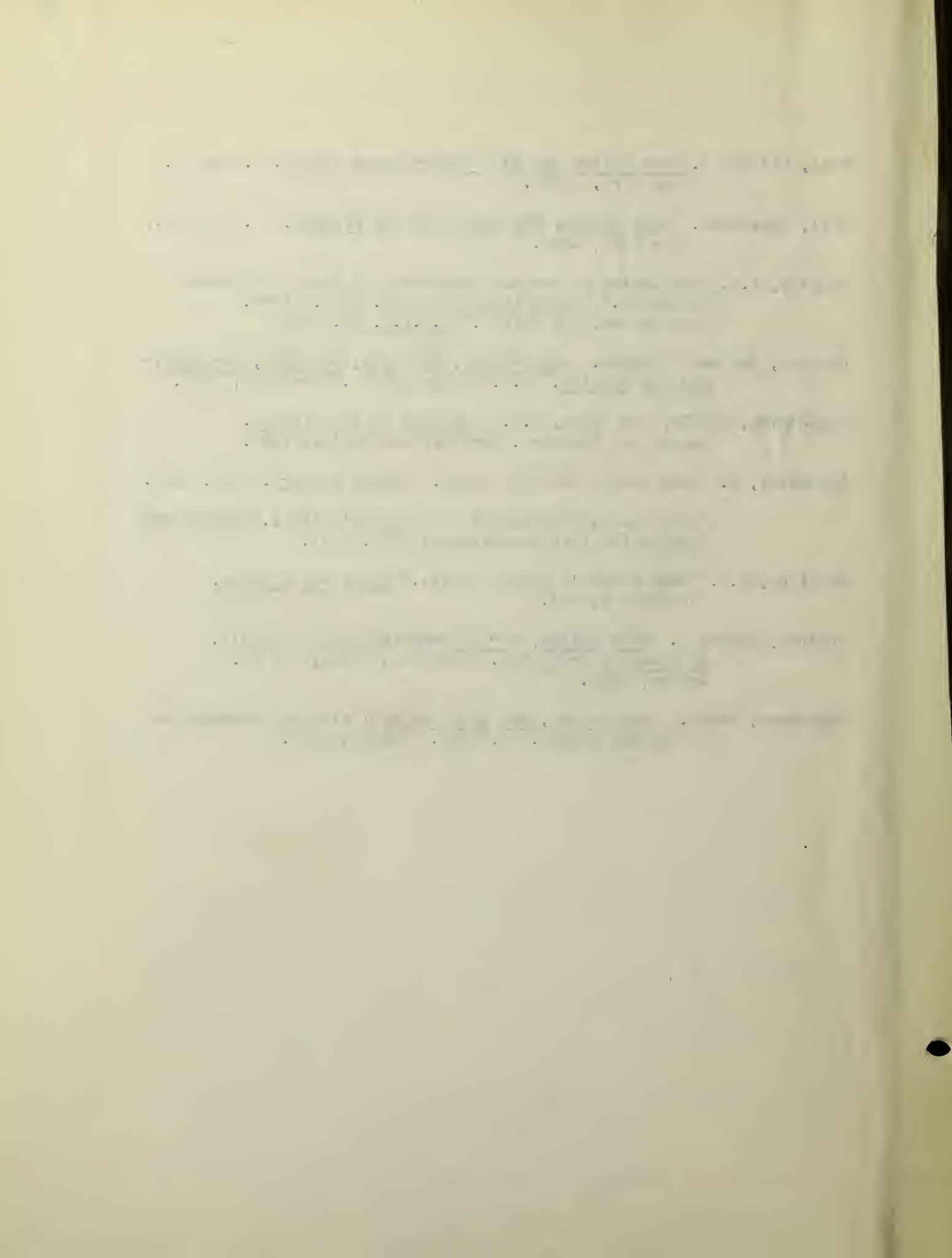


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